ARCHITECTURE

◆ VOLUME LVII APRIL, 1928 NUMBER 4 ◆

American Architecture To-day

THE FIRST OF A SHORT SERIES ANALYZING AND CRITICISING OUR MODERN ARCHITECTURE IN SEVERAL IMPORTANT PHASES

By Lewis Mumford

FOR a whole generation, from 1890 to 1920, the energies of American architecture worked under the surface. When one looked about the scene, it seemed that the American architect, like the child of the colonial settler described by Thomas Hardy, had been born old. Here and there the active energies of architecture broke volcanically through some fissure: the train-hall of the Pennsylvania Station or the concourse of the Grand Central lived by its own naïve virtues, in spite of every effort of the architect to ignore or belittle these qualities; but the mask of American architecture was frozen: the face was dead. The very skyscrapers were born old. "If," I wrote in 1924, "there has been any unique efflorescence of style about the entrance or the elevator doors, I have been unable to discover it."

In five years, the entire picture has changed. The energies that worked below the ground so long are now erupting in a hundred unsuspected places; and once more the American architect has begun to attack the problems of design with the audacity and exuberance of a Root, a Sullivan, a Wright. In a sense, we have at last caught up with 1890; but in another sense we have passed far beyond these early pioneers, for the steel cage is no longer an experimental form; the processes of reinforcing and casting concrete are no longer a mystery; and, during the years when, on the surface, little was being accomplished in design, the plans for specific types of building—the loft, the office, the theatre—were being worked out and refined. The economical width of bays, the minimum cubage per floor for light and ventilation, the whole arrangement of a house, a hospital, or a hotel as a working plant—all these things were progressively mastered. I do not say that there is not much more to learn; on the contrary, a good part of our knowledge consists in tricks to meet very specific conditions, like Mr. Andrew Thomas's plans for apartment-houses, which are admirable to the last degree provided one must respect lot lines and provided one does not change the depth of the block.

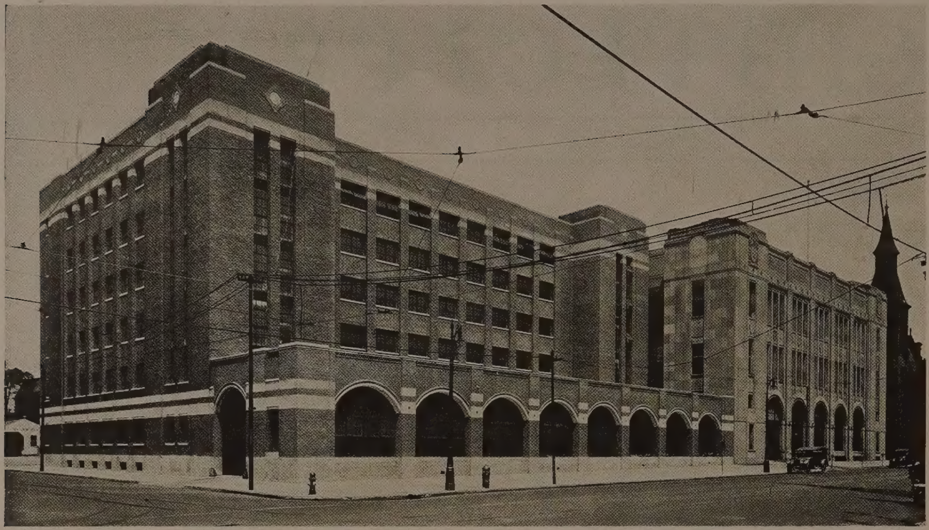
But the point is that the major technical difficulties are, for the moment, mastered. The proof of this is that the architect has become tired of his Corinthian columns, his acanthuses, or his ogives, of all the clichés that once served instead of the sterling mark on American architecture; and though the elder men, who worked through this period of "refinement," "taste," rectitude, may not be as ready to work out of it as was the late Mr. Goodhue, there is no doubt that the able young men who are following on their heels are in revolt. They are nauseated by acanthus leaves, and they know that if they pull down the stone columns the modern building, unlike the temple of the Philistines that Samson destroyed, will remain standing. One sees this spirit even more clearly in the good architectural schools. In the class in design at Michigan I saw strong designs and weak designs, but I saw no stale designs: the feeling was clear, frank, confident. No one thought that an airplane terminus was a place for displaying archæological knowledge.

What has been gained during the last five years? What general characteristics emerge in this new American architecture? What have we learned about the treatment of materials, the use of site, the handling of the structural forms? In abandoning the battle of the styles, have we solved the problem of decoration, or must we now face a more genuine issue and experimentally work to a conclusion? Finally: what are our weak points and where do we lag? I have posed these questions in the abstract; but I do not pretend I can give satisfactory answer to them; rather, I shall attempt to show the concrete forms in which the solutions present themselves.

II

The four great components of design are site, materials, technical construction, and feeling. All of these have been modified by the conditions of modern life; but they have been altered in different ways: if the architect has gained freedom in construction, he has, in our big cities, lost a great deal in the treatment of site. Let us see how these elements tend to work out.

In the rectangular plan of the usual American city, the site has become a passive factor: the vast majority of sites are blind sites, without sufficient direct approach, without the possibility of constructing a four-sided building, and without any opportunity to register the façade as a whole. This fact has affected the de-



Storage warehouse for the Detroit Evening News, Detroit, Mich. Albert Kahn, Inc., Architect

sign of the great mass of buildings in the crowded parts of our cities: both the façade and the cubical mass have become negligible. I am aware that there are exceptions to this generalization: Chicago's lake front is an unrivalled approach, and there are similar points about squares or parks in New York: but within the central district of any city, even a small one like Grand Rapids or Providence, the architect cannot take advantage of his site. This is a genuine misfortune, but not all the results of it have been disastrous, for it has made the architect more ready to scrape off ornamental forms which have no relation to either the structure or the feeling of a modern building. During the last five years the clean façade, devoid of columns, pediments, balconies, cornices, has come back into architecture: the fronts of our better buildings are now as direct and simple as the backs; and sardonic observers of the American scene, like Mr. Erich Mendelsohn, need no longer confine their photographic studies of our tall buildings to the rear views.

This gain is indeed a negative one: the absence of a spurious note, the stripping down of design to elemental relationships, and the casting overboard of vestigial ornaments that do not register; but one has only to compare the unbroken planes of the Barclay-Vesey Building with the fussiness, the exaggeration of the vertical, the contemporary ornamental tricks of the older skyscrapers like the Woolworth Tower or the Singer Tower to see the advantage in design. In this negative gain, a great many buildings have shared: the Bronx tenement, the Park Avenue apartment-house, the Seventh Avenue loft building, have this common quality. This seems to me a real advance. Buildings should be distinguished, if possible, by their site, and by their expression of function and purpose: that a building should express the aims of the client or the personality of the designer is inevitable; but these things should never be the aim of architecture. We need a direct, simple, inevitable vernacular architecture as a setting for our great buildings; indeed, before we can have any tolerable modern ornament, we must first learn to erase every distracting vestige of earlier forms. The earlier skyscrapers in Chicago did this: they were as stark as the Pyramids: and our present efforts here mean, I think, that we are again at a hopeful point of departure.

In the dropping of the cornice and the improvement of the silhouette of our bigger buildings, the zoning and setback restrictions have been given a good deal of credit: but the current advance in architecture owes less to these legal aids than many people have supposed. As a matter of fact, between the "zoning envelope" as defined by law, and the best æsthetic treatment of a building on any particular site, there is no essential relation. The notion that any setback

The Allerton 57th Street House, New York City. Arthur Loomis Harmon, Architect

©Amemya.

Houses at Sunnyside, Long Island City, N. Y. Clarence S. Stein, Architect; Henry Wright, Associate

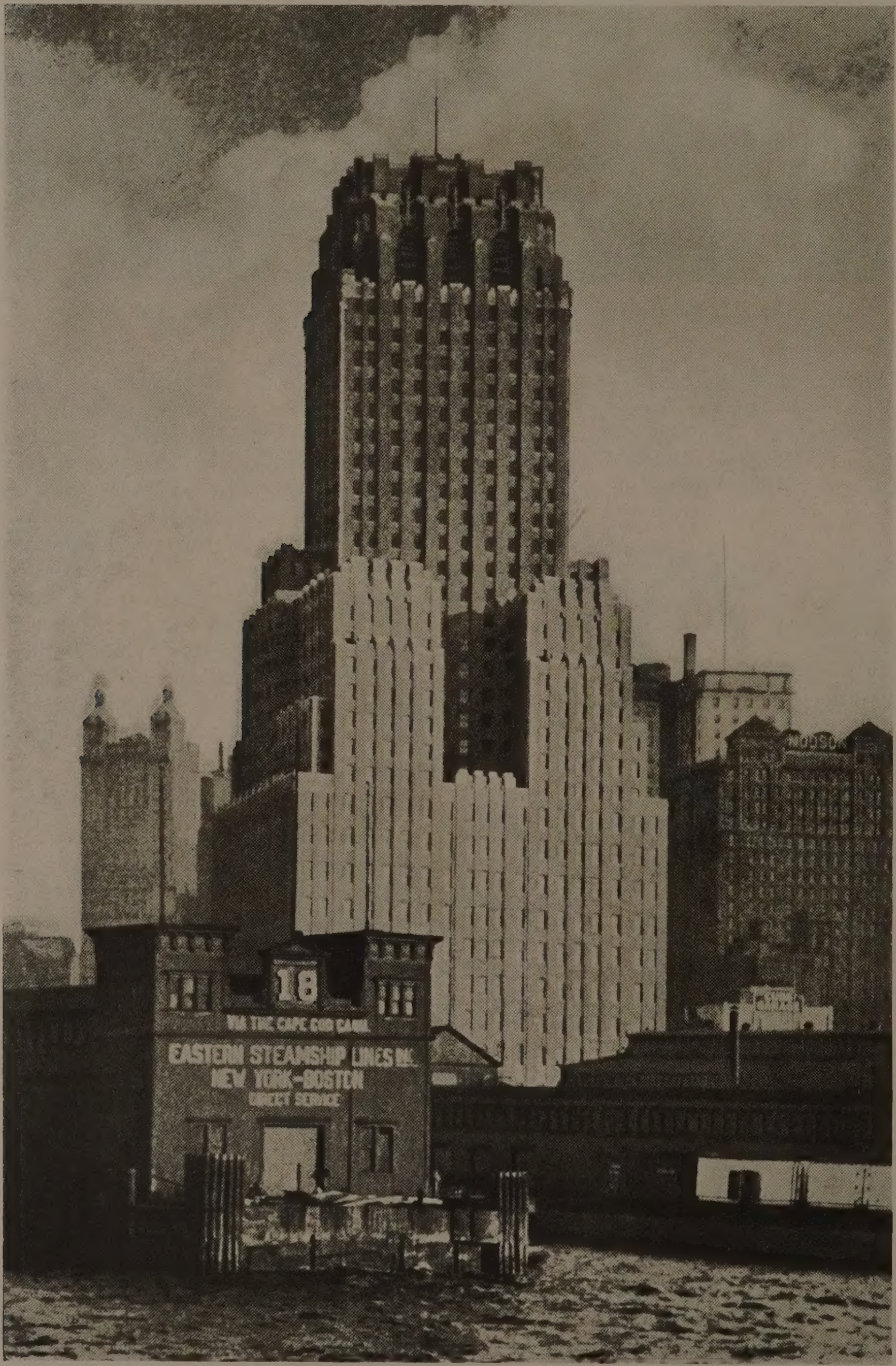
building is better than any cubical one is absurd: when the architect is handicapped by a narrow lot and by the demand of the owner to enclose every possible cubic foot, the setback restrictions frequently create curious deformities. When people think of the architectural triumphs of zoning they think of Mr. Hugh Ferriss's ideal cities, or of one or two great buildings that have been produced on sites sufficiently large to build up into a great mass. This does credit, perhaps, to their hopes and their imaginations; but it has no actual relation to the buildings in our cities. Except for what little light and air the setbacks have introduced—and it is still precious little—it makes absolutely no æsthetic difference whether the great mass of crowded buildings are above ground or below, set up or set back. The architect realizes this quite well: he knows where the shoe pinches. As a result, since 1924, he has gone in for decoration in the few visible parts that remain; and my dictum that there has been no efflorescence of design about the entrance or the elevators no longer holds in 1928. It is precisely in this department that a revolution is going on; and before it is over it will influence many other things besides the vestibules of skyscrapers. Here there have been a dozen brave attempts at fresh designs: the Barclay-Vesey Building, the Radiator Building, the Alabama Power Company's Building, the Fur Capitol, the Graybar Building; and out of a great welter of fine effort, at least one almost complete success: Mr. Ely Kahn's entrance and corridor in the Park Avenue Building.

No. 1 Fifth Avenue, from Washington Square, New York City. Helmle, Corbett and Harrison, Architects

III

In considering the advances made in our commercial and industrial buildings we may leave out site, and put to one side materials: for the necessities of fireproof construction leave us with steel, concrete, brick, and terra-cotta, with glass still too dubious under sudden changes in temperature to play a big part, except in its conventional form. It is by utilizing new methods of construction and embodying a new feeling that our modern architecture lives: but the feeling and the construction are not always in harmony. In Europe modern architects, like Gropius and Le Corbusier, have faced this situation with inexorable logic: they have modified or curbed their feelings so as to fit the construction! To them, ornament is a snare; color is a smear. Does a dynamo need ornament? Does a Diesel engine need color? Our world is essentially a world fit for dynamos, Diesel engines, steamships, a thing of black, gray, white, conscientiously utilitarian.

Now, this is an extreme position; but it emphasizes a reality. One part of the modern feeling for form, the thing that distinguishes us from the Baroque or the Gothic, is a positive pleasure that we take in the elemental structure of an object. We do not paint pansies on our typewriters or griffons on our automobiles, nor are our office files covered with decorative plaster; and if we conceived the rest of our environment as freshly as we have conceived these new additions to it, we should strip it similarly to its last essential. To realize form-in-function, by its clear, lucid expression, is what constitutes the modern feeling: it is what unites the Brooklyn Bridge, the paintings of Cézanne, the sculpture of a Brancusi, a Despiau, an Eric Gill, the structure of a grain elevator, or a piece of clean engineering like the ventilator buildings of the Hudson Tubes. That feeling must exist in our architecture: Le Corbusier is right; *at least that much must be there*. But we are still human beings, not dynamos or Diesel engines; and there must be something more.

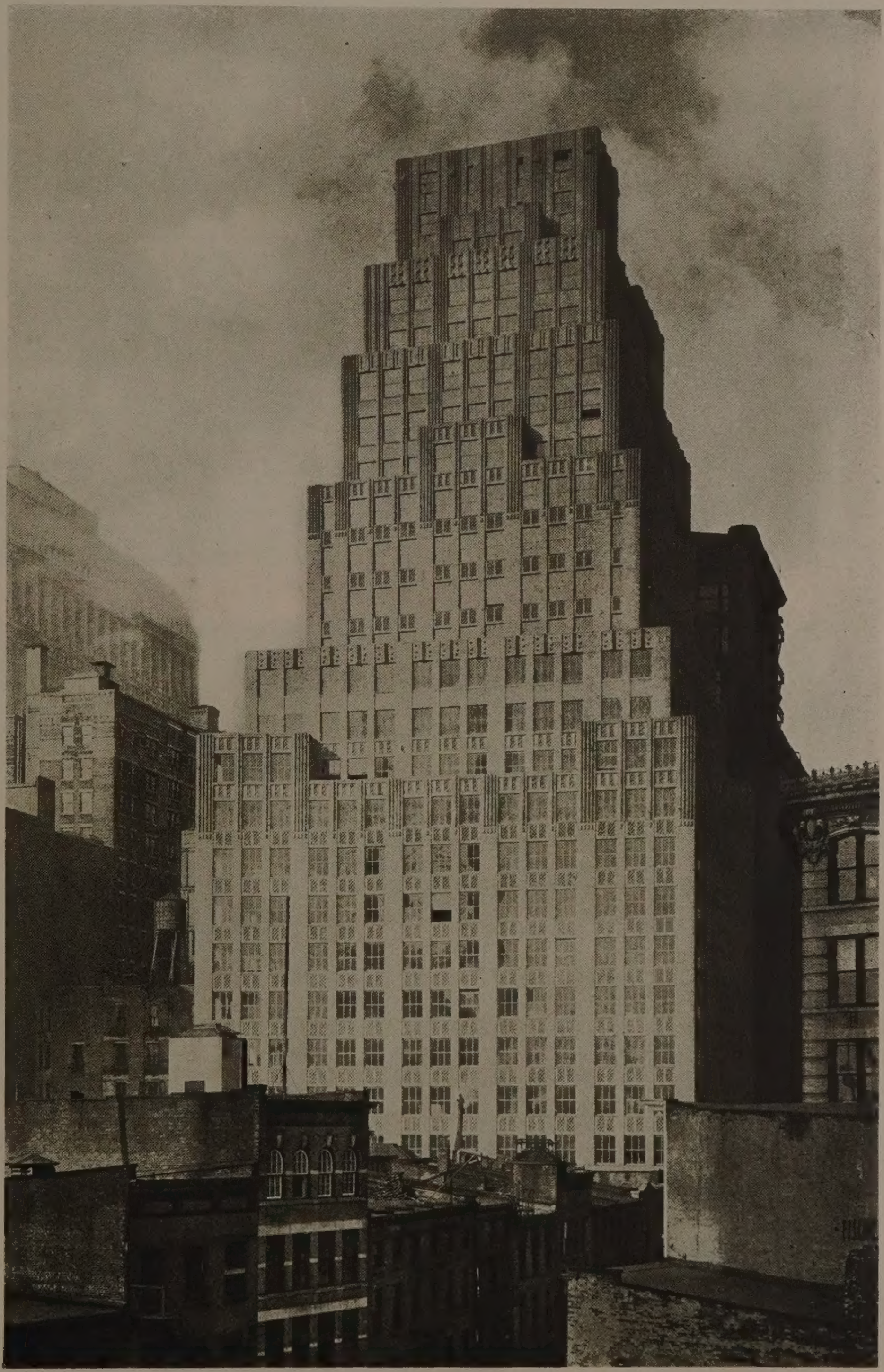


The Barclay-Vesey Building, New York City, from the waterfront.
McKenzie, Voorhees & Gmelin, Architects

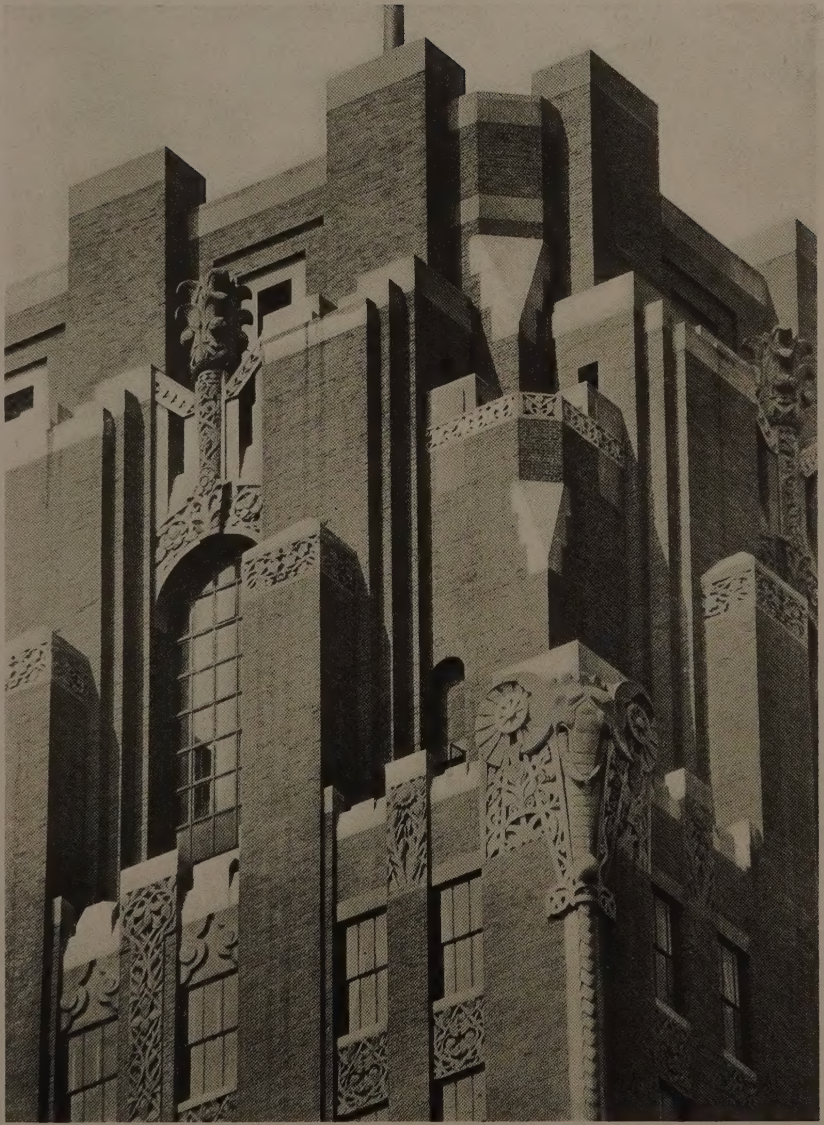
It is over the question of what this "something more" must consist of that the new battle of the styles will be fought. Let us admit as a foundation that an office-building, a factory, a garage, a church, a school, a home will, in any tolerable modern conception, begin at the same point: they will use similar materials and similar methods of construction—what we may now loosely call the vernacular of the machine. Their primary feeling—the tone and attitude produced in the spectator—will be the same: a factory like the Sloane linoleum plant near Trenton, a hotel like the Allerton House at 57th Street, a warehouse like the *Detroit Evening News* Building, garages and houses like those at Sunnyside Gardens, though they were designed by different architects for different places and purposes, all have a common signature. They are the direct, economical expression of material and plan. If any large part of our buildings approached this simplicity and directness, the outlook for our architecture would be a happy one: such a foundation could not be shaken by archaism, stylicism, or the fake picturesque derived from the latest foreign sketches and snapshots added to the architect's files. The demand for "something more" can only be met by those who have had the courage to go as far as this.

How shall the final expression take place, once we have simple and direct forms to work with? The two opposing answers to this question are typified in the work of Messrs. Ralph Walker and Ely Kahn. In the Barclay-Vesey Building Mr. Walker, like Mr. Rogers in the Medical Centre Building, permits the mass itself to be cold, hard; the building as a whole has a feeling of dark strength; but in the stonework of the lower stories and in the interior the designer introduces a delicate, naturalistic carving, heightened within by the use of gold. When one enters the main hall, one almost forgets its purpose: it is as gaily lighted and decorated as a village street in a strawberry festival. Mr. Walker, in other words, accepts the contrast between structure and feeling: he does not attempt to reconcile them. One remains clear and logical, inflexibly committed to its programme; the other is warm and intimate and a little confused. In Mr. Walker's design decoration is an audacious compensation for the rigor and mechanical fidelity of the rest of the building; like jazz, it interrupts and relieves the tedium of too strenuous mechanical activity.

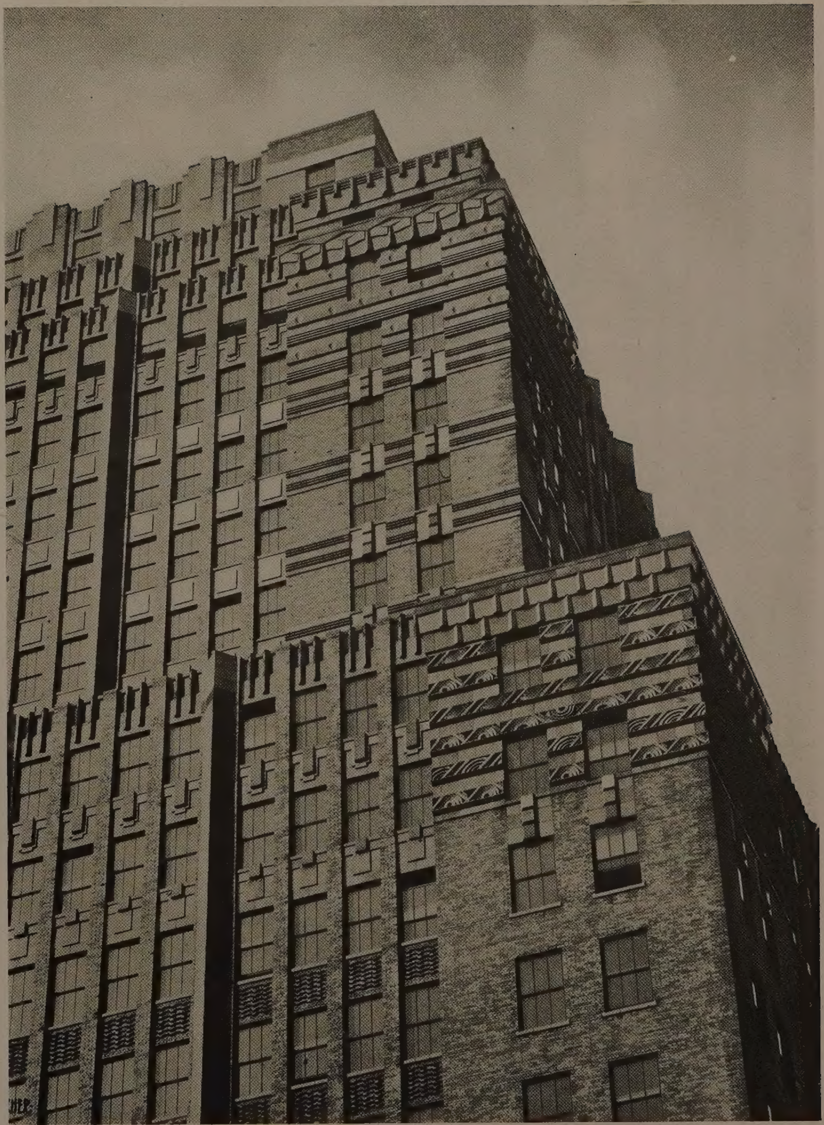
Mr. Kahn's decoration is the exact opposite of this. In the building that strikes the boldest and clearest note among all our recent achievements in skyscraper architecture, the Park Avenue Building, he has kept the exterior and the interior in unity: the first has become more warm, the second has become more rigorous and geometrical—and handsome. With a warm buff brick as a foundation, the Park Avenue Building works up into bands of sunny terra-cotta, broken and accentuated with red, green, bright sky-blue. The pattern is abstract; and every part, down to the lighting fixtures, has the same finish, rigor, swiftness, perfection. In this building, structure and feeling are at last one: the directness and simplicity of the first have not been forfeited in the decoration; the warmth and human satisfaction of the decorative forms have not been overpowered in the structure itself, for they are expressed there, too. This building seems to me an answer both to the Europeans who, despairing of synthesis, have sought to enjoy the grimness and inflexibility of modern forms by sitting



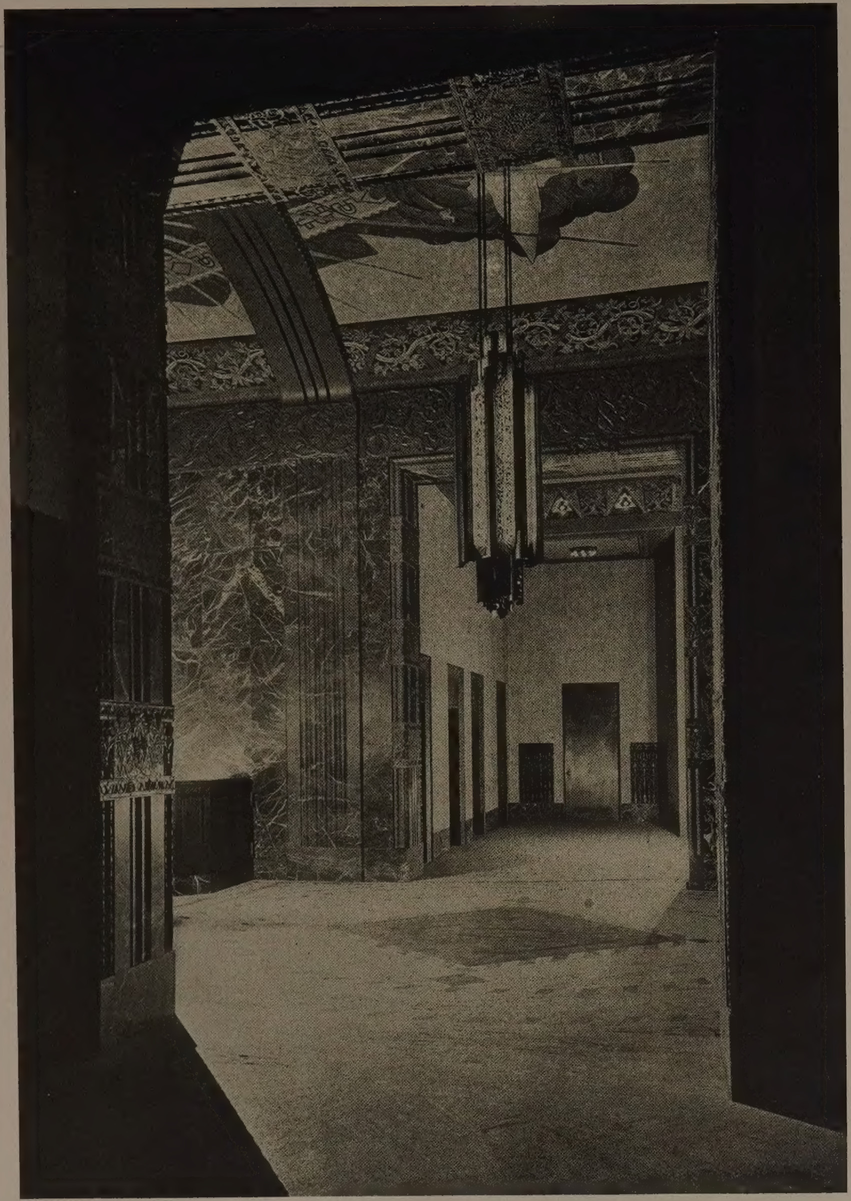
The Park Avenue Building, Park Avenue at 32d Street, New York City. Buchman & Kahn, Architects



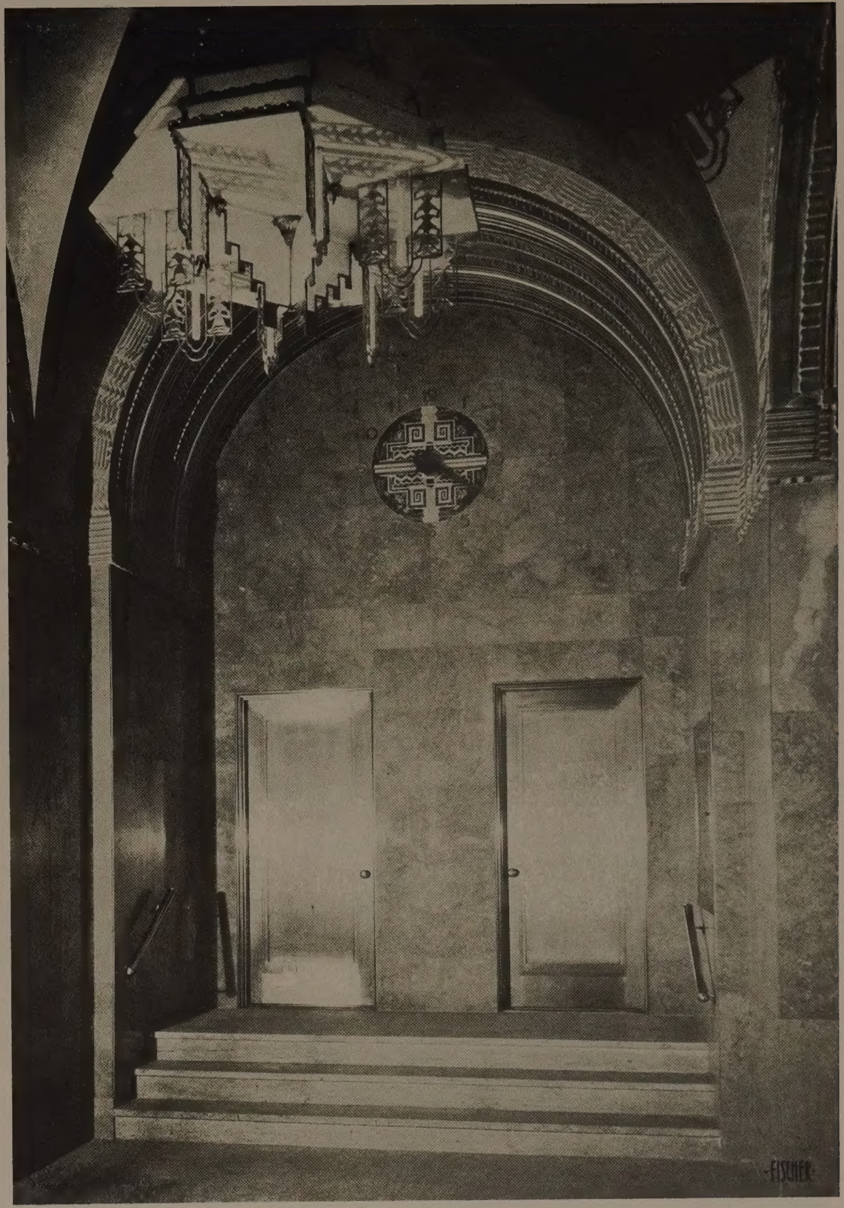
Detail of upper stories, Barclay-Vesey Building, New York City.
McKenzie, Voorhees & Gmelin, Architects



Detail of upper stories, Park Avenue Building, New York City.
Buchman & Kahn, Architects



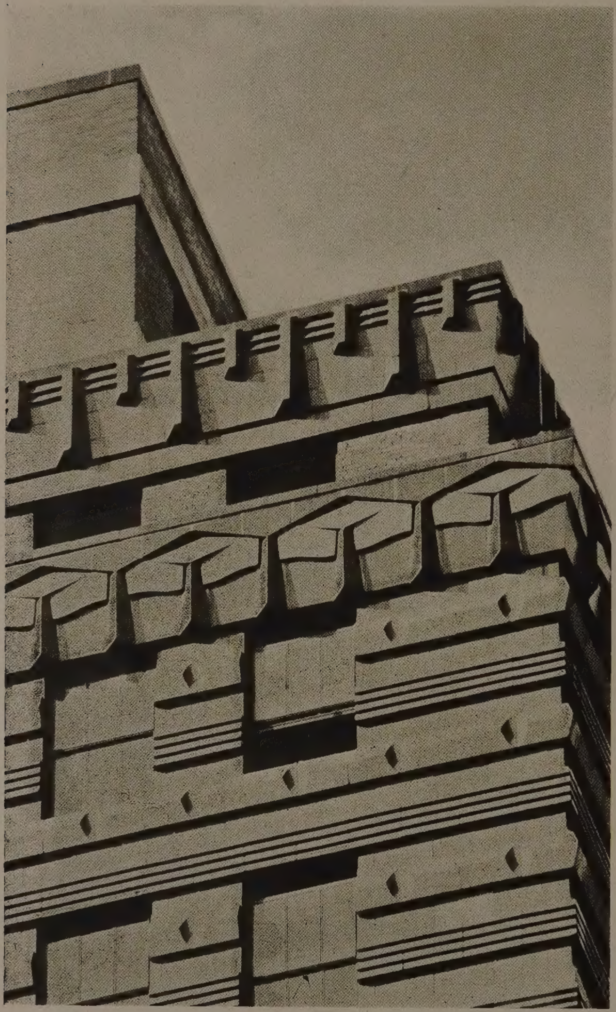
Lobby, Barclay-Vesey Building, New York City.
McKenzie, Voorhees & Gmelin, Architects



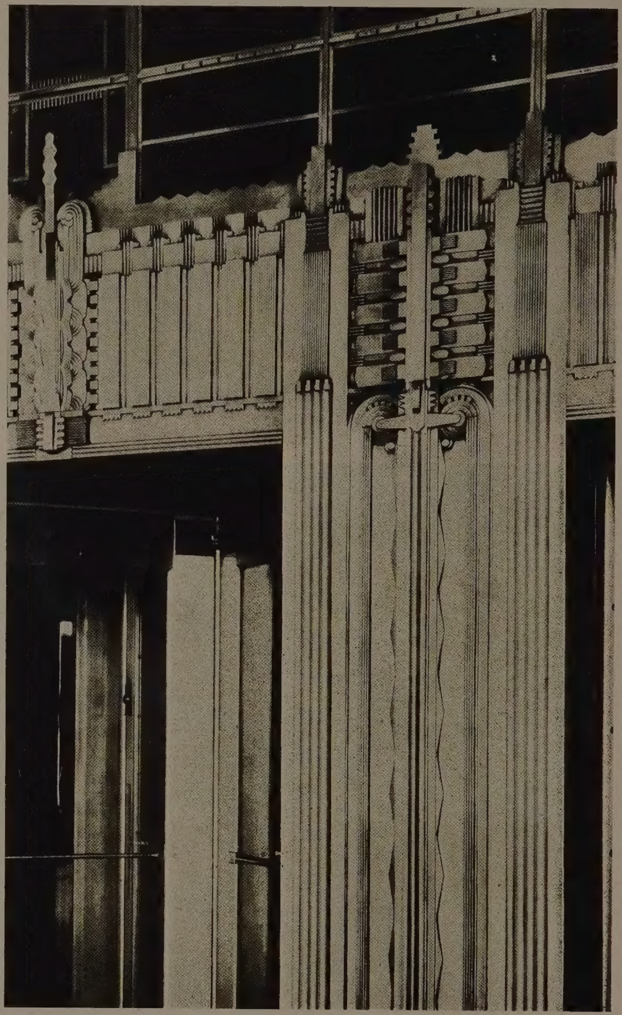
Lobby, Park Avenue Building, New York City.
Buchman & Kahn, Architects

hard on their organic feelings, and to those who, equally despairing of synthesis, have permitted the human, sensuous note to break out irrelevantly—either in stale archæology, in fussy handicraft, or in unrelated bursts of modern decoration.

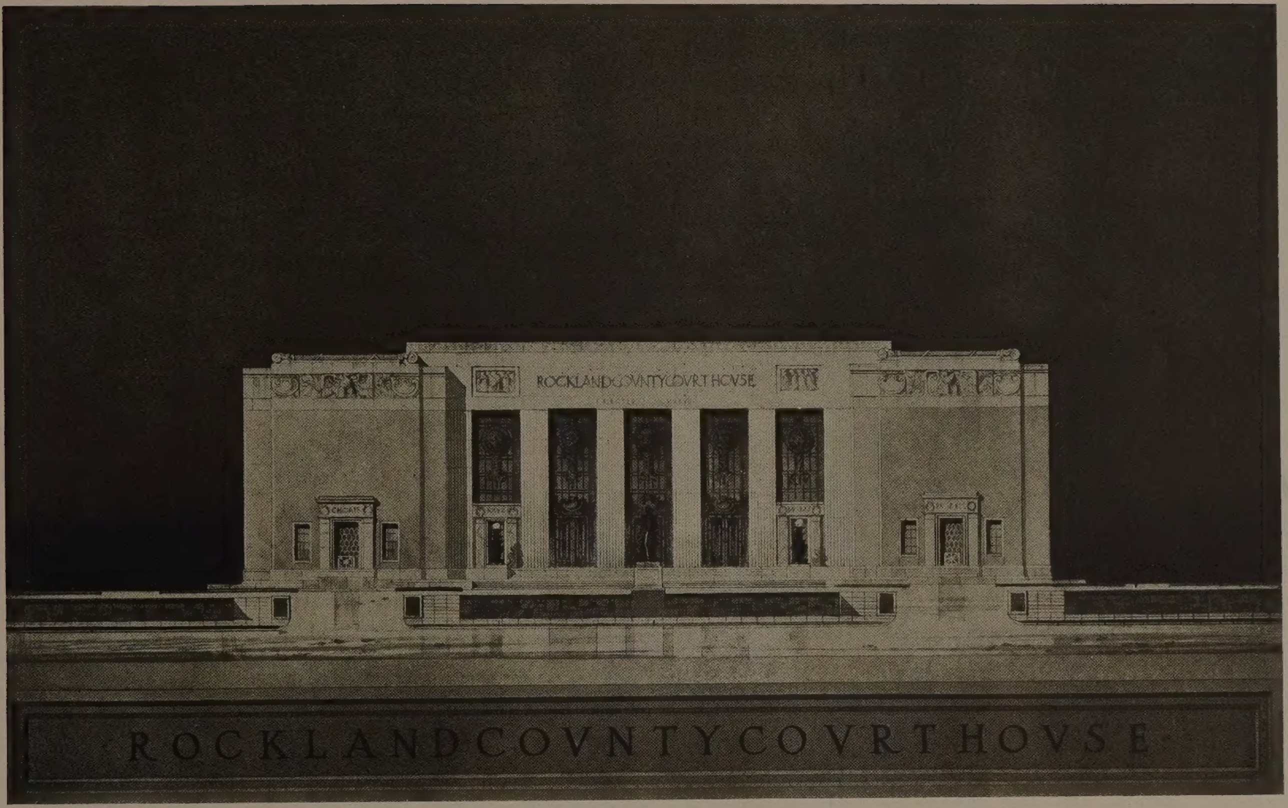
One swallow may not make a summer; but one building like this, which faces the entire problem of design, and has a clean, unflinching answer for each question, may well serve to crystallize all the fumbling and uncertain elements in present-day architecture. The success of the Park Avenue Building is not due to the fact that it is a tall tower or that it is a setback building. It is not a tower and the setback is trifling. Its success is due to its unique synthesis of the constructive and the feeling elements: its method is as applicable to a two-story building as to one of twenty stories: it is in the line of that rule Louis Sullivan was seeking—which would admit of no exceptions. The Park Avenue Building shows the limit of the architect's skill, to date, under urban conditions, where the programme is inflexibly laid down by the business man and the engineer, and where the site is too costly to be played with. With the part of American architecture that has been favored by more sufficient sites, a more flexible programme, and a broader schedule of resources, I shall deal in another article.

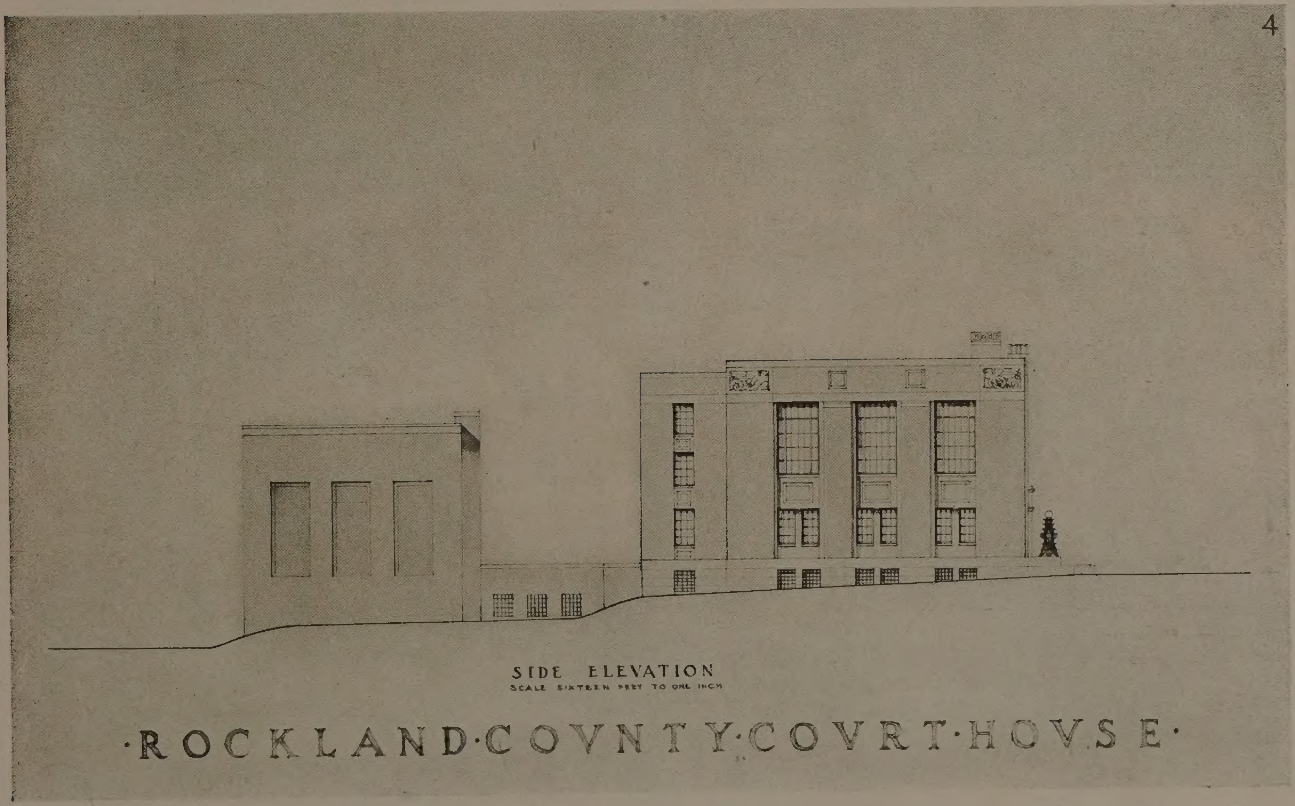


Detail of upper stories, Park Avenue Building, New York City. Buchman & Kahn, Architects



Lobby detail in bright bronze, Park Avenue Building. Buchman & Kahn, Architects

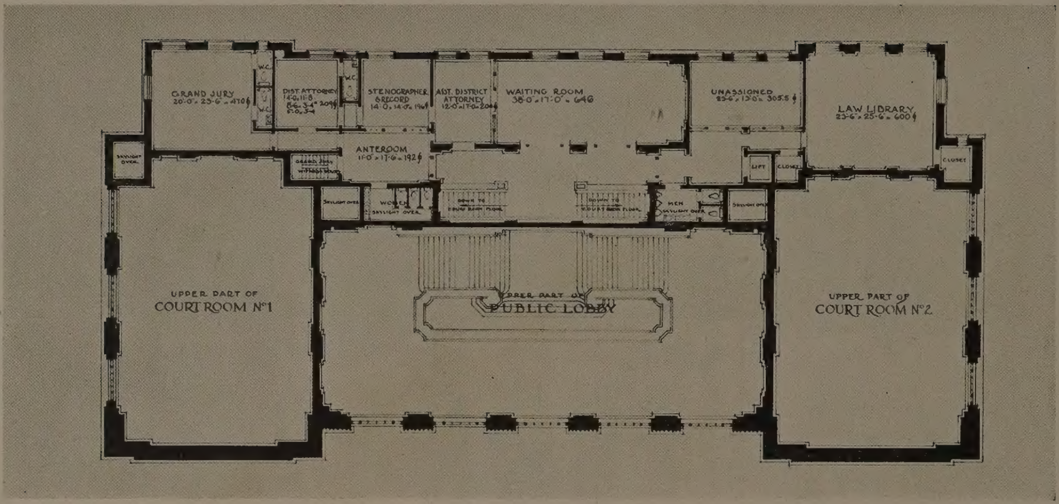


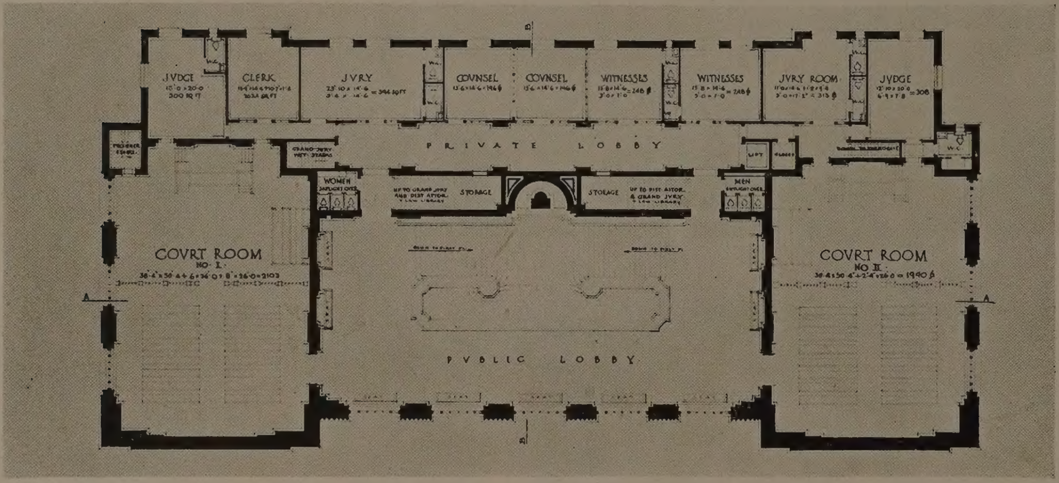


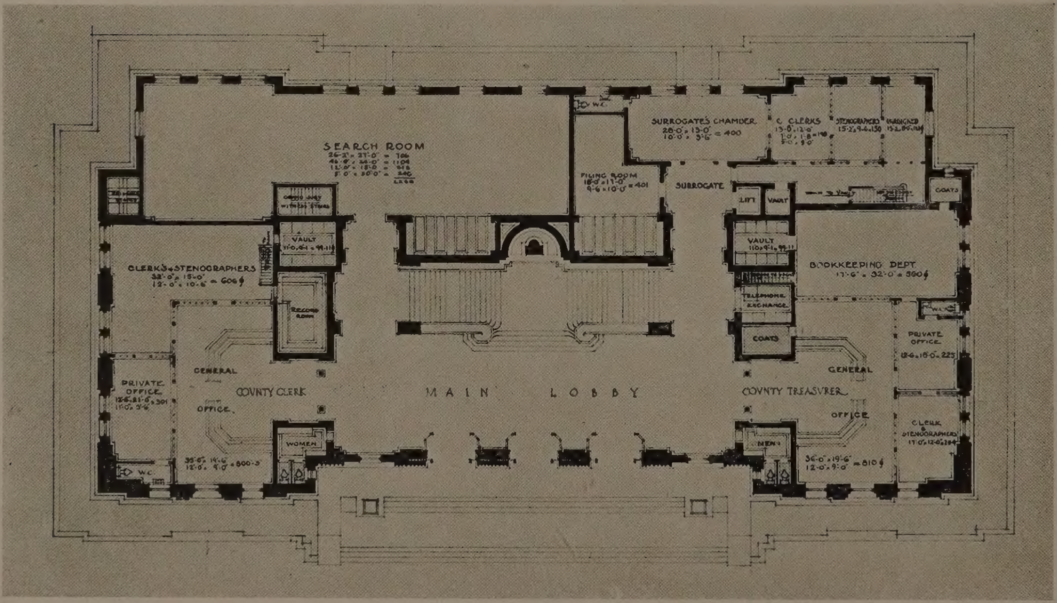
Rockland County, N. Y., Court-House Competition

Design Placed First

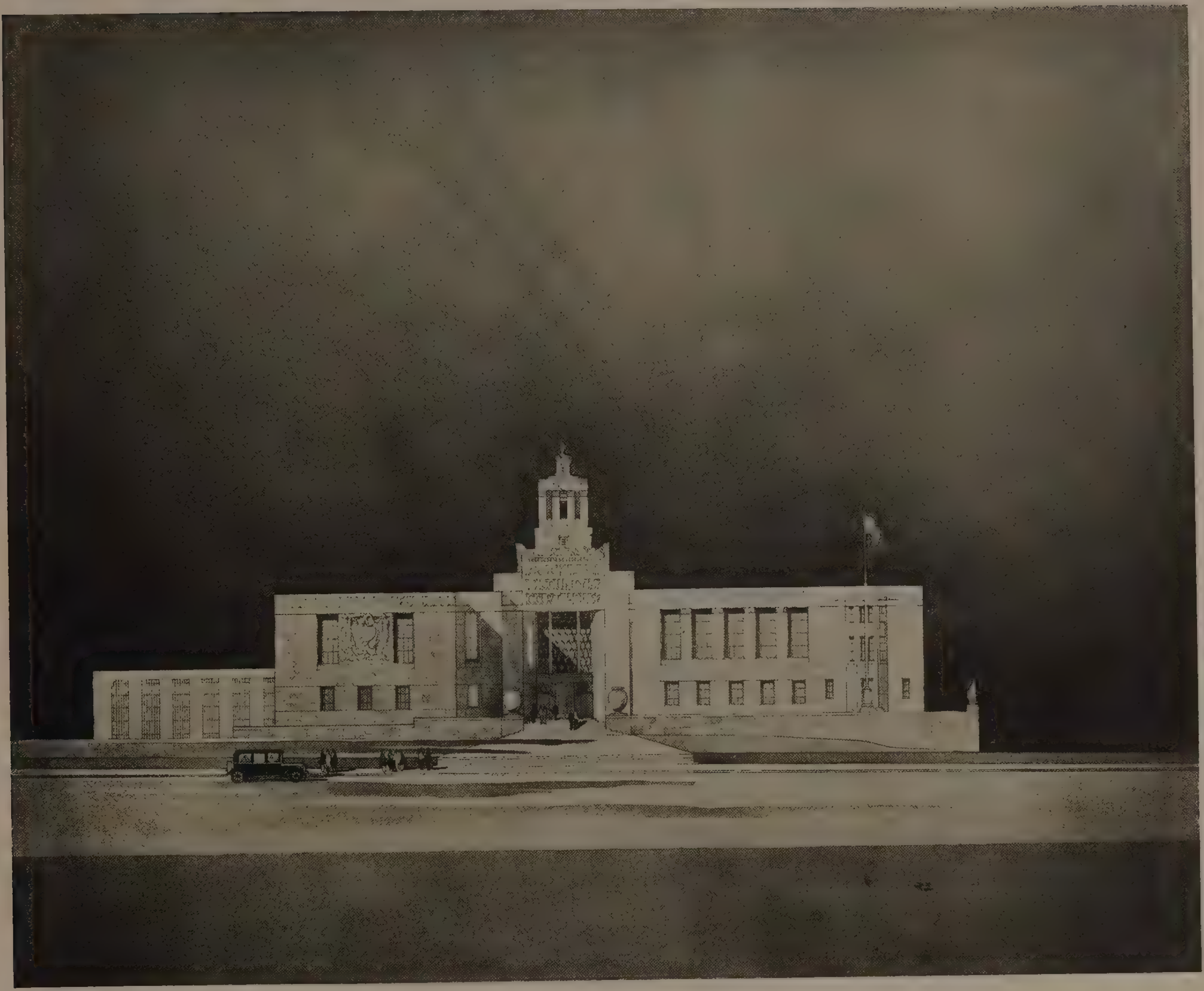
SUBMITTED BY DENNISON & HIRONS

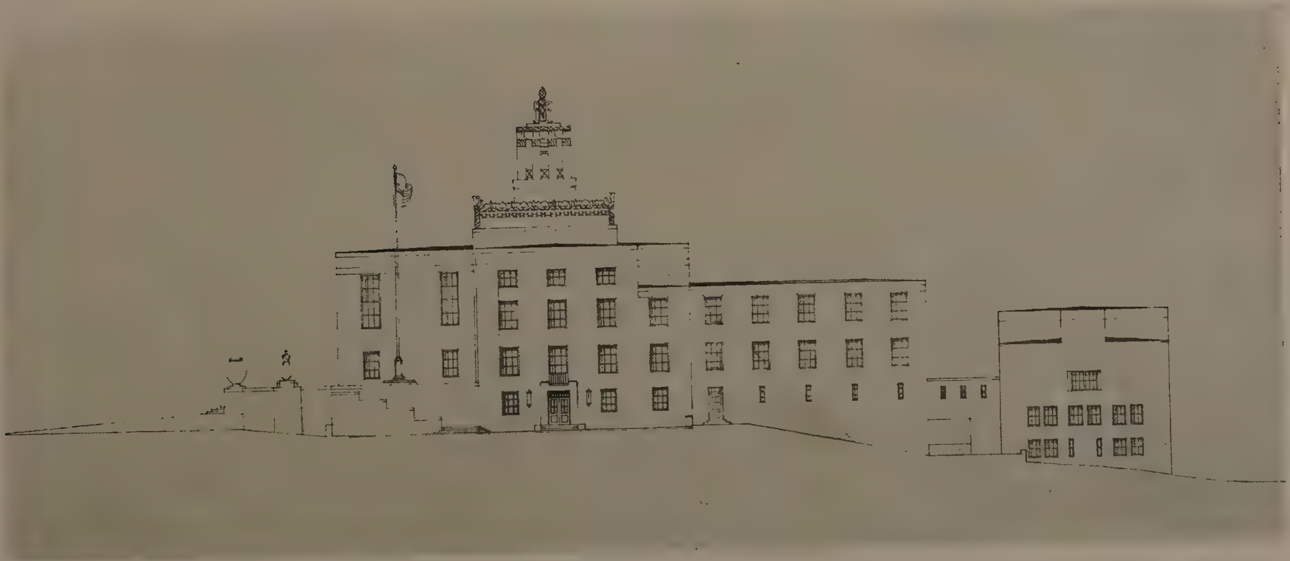

GRAND JURY 20'-0" × 23'-6" = 470 ⌀
W.C.
DIST. ATTORNEY
W.C.
STENOGRAPHER & RECORD 14'-0" × 14'-0" = 196 ⌀
ASST. DISTRICT ATTORNEY 12'-0" × 17'-0" = 204 ⌀
WAITING ROOM 38'-0" × 17'-0" = 646
UNASSIGNED 23'-6" × 13'-0" = 305.5 ⌀
LAW LIBRARY 23'-6" × 25'-6" = 600 ⌀
SKYLIGHT OVER
ANTEROOM 11'-0" × 17'-6" = 192 ⌀
GRAND JURY WITNESS STAIRS
SKYLIGHT OVER
WOMEN SKYLIGHT OVER
DOWN TO COURT ROOM FLOOR
DOWN TO COURT ROOM FLOOR
MEN SKYLIGHT OVER
SKYLIGHT OVER
LIFT
CLOSET
CLOSET
UPPER PART OF COURT ROOM Nº1
UPPER PART OF PUBLIC LOBBY
UPPER PART OF COURT ROOM Nº2




SEARCH ROOM
W.C.
SURROGATE'S CHAMBER 28'-0" × 13'-0" 10'-0" × 5'-6" = 400
C. CLERKS
STENOGRAPHERS
UNASSIGNED
FILING ROOM 18'-0" × 17'-0" 9'-6" × 10'-0" = 401
SURROGATE
LIFT
VAULT
COATS
GRAND JURY WITNESS STAIRS
VAULT
VAULT
CLERKS & STENOGRAPHERS 32'-0" × 15'-0" 12'-0" × 10'-6" = 606 ⌀
RECORD ROOM
BOOKKEEPING DEPT 17'-6" × 32'-0" = 560 ⌀
TELEPHONE EXCHANGE
COATS
PRIVATE OFFICE 12'-6" × 18'-0" = 225
GENERAL
PRIVATE OFFICE
COUNTY CLERK
OFFICE
MAIN LOBBY
GENERAL
COUNTY TREASURER
OFFICE
CLERK & STENOGRAPHERS
WOMEN
MEN
W.C.
36'-0" × 19'-6" 12'-0" × 9'-0" = 810 ⌀

DENNISON & HIRONS

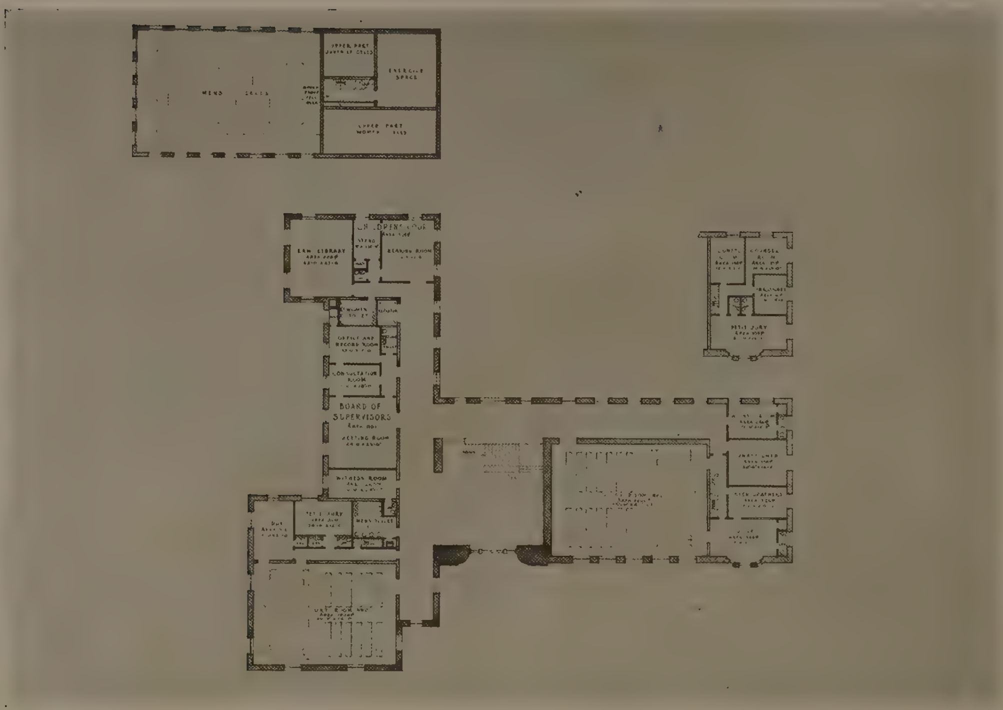


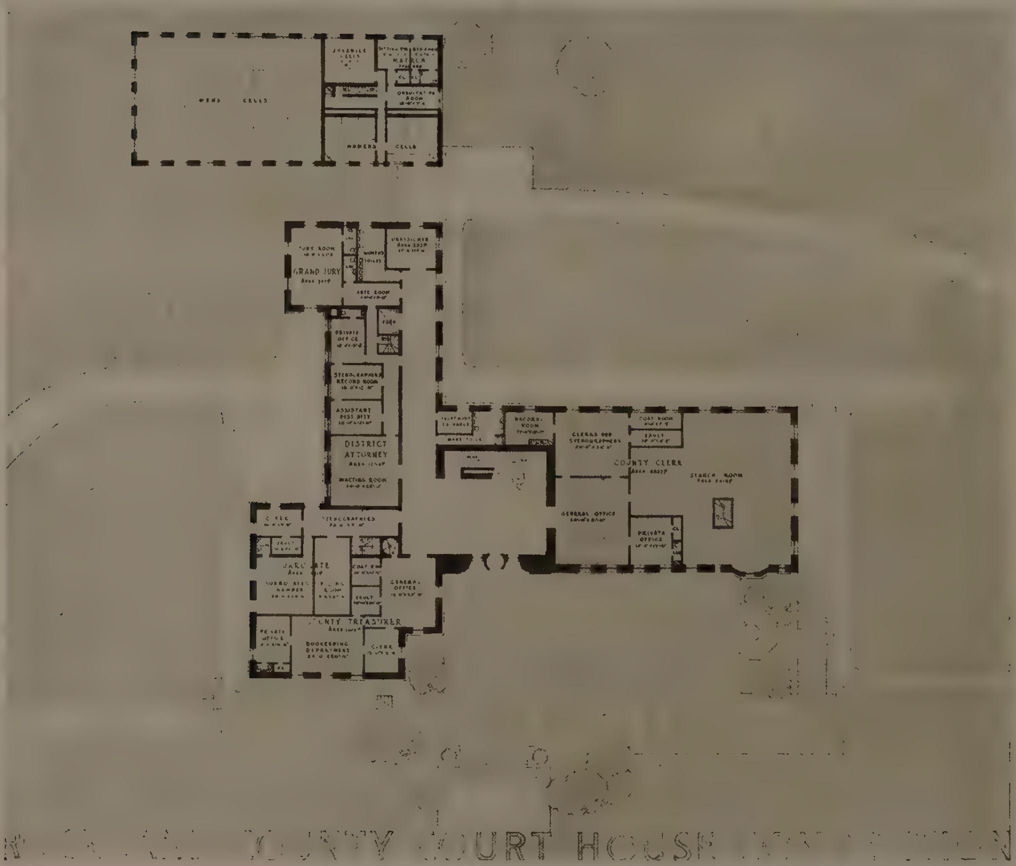


Rockland County, N. Y., Court-House Competition

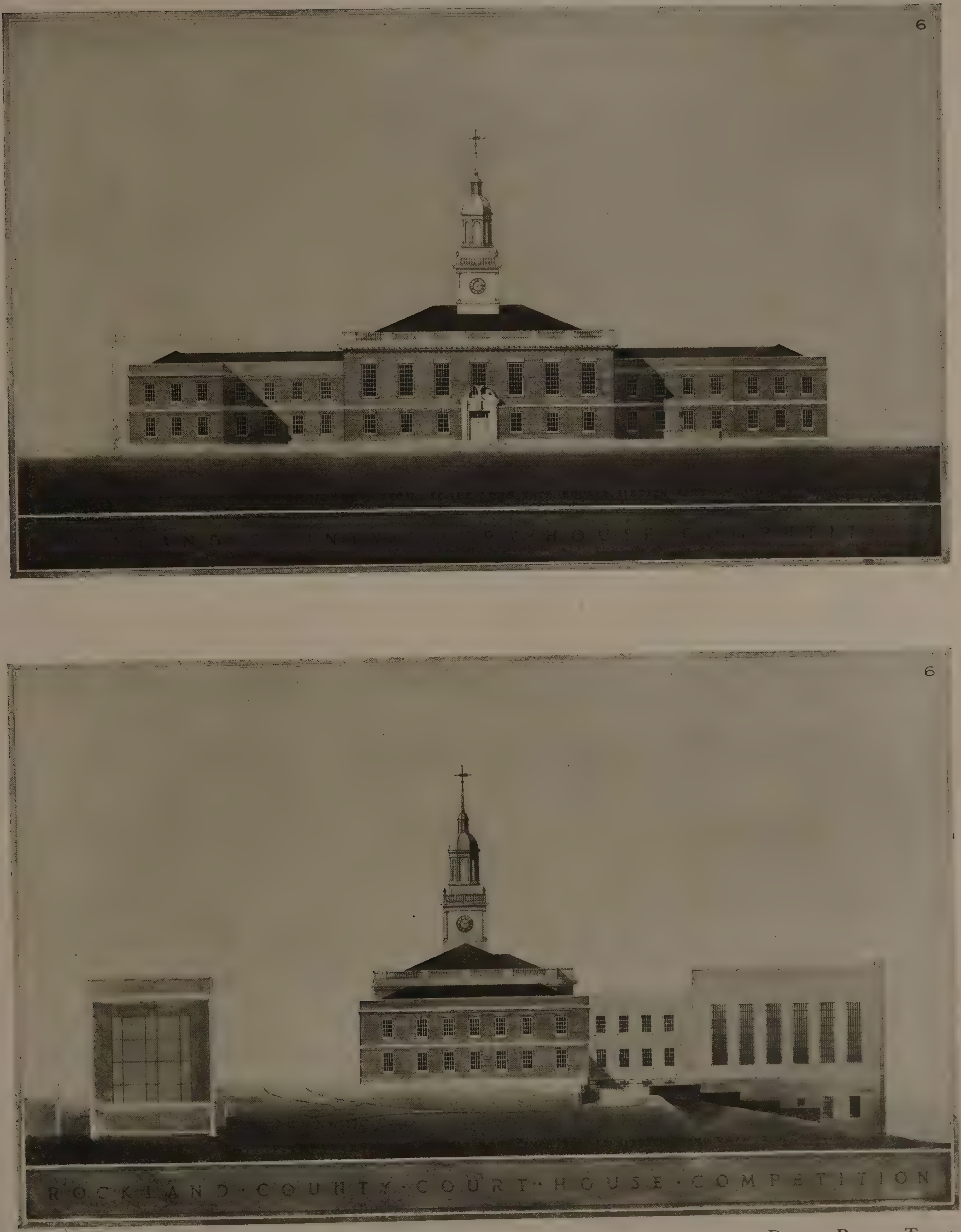
Design Placed Second

SUBMITTED BY RAYMOND HOOD, GODLEY & FOUILHOUX



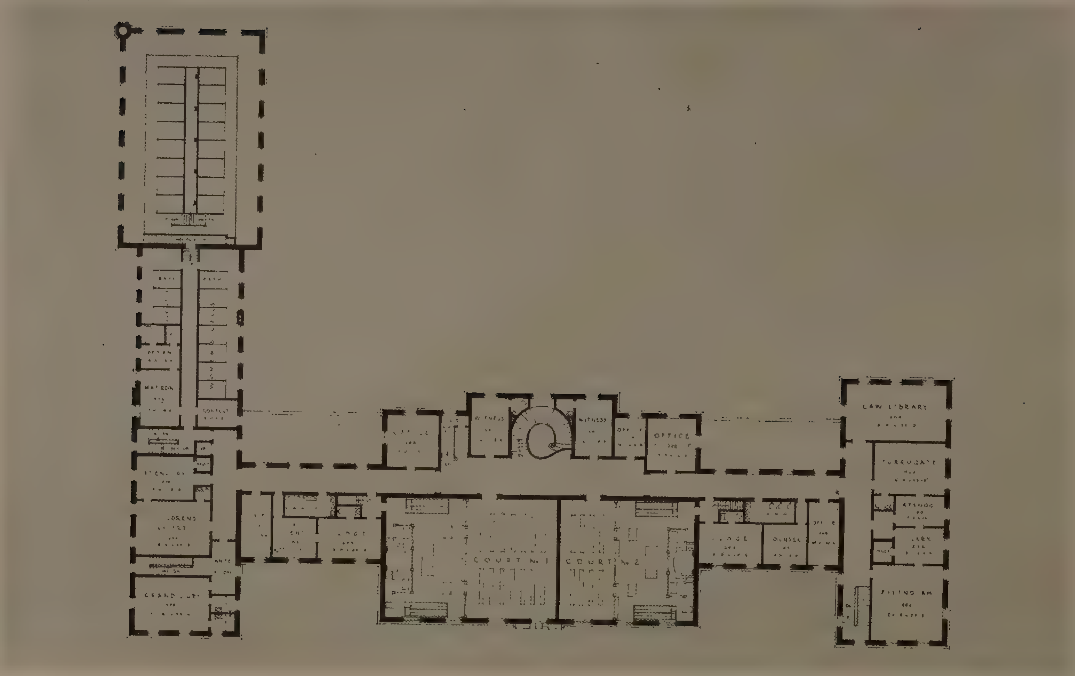


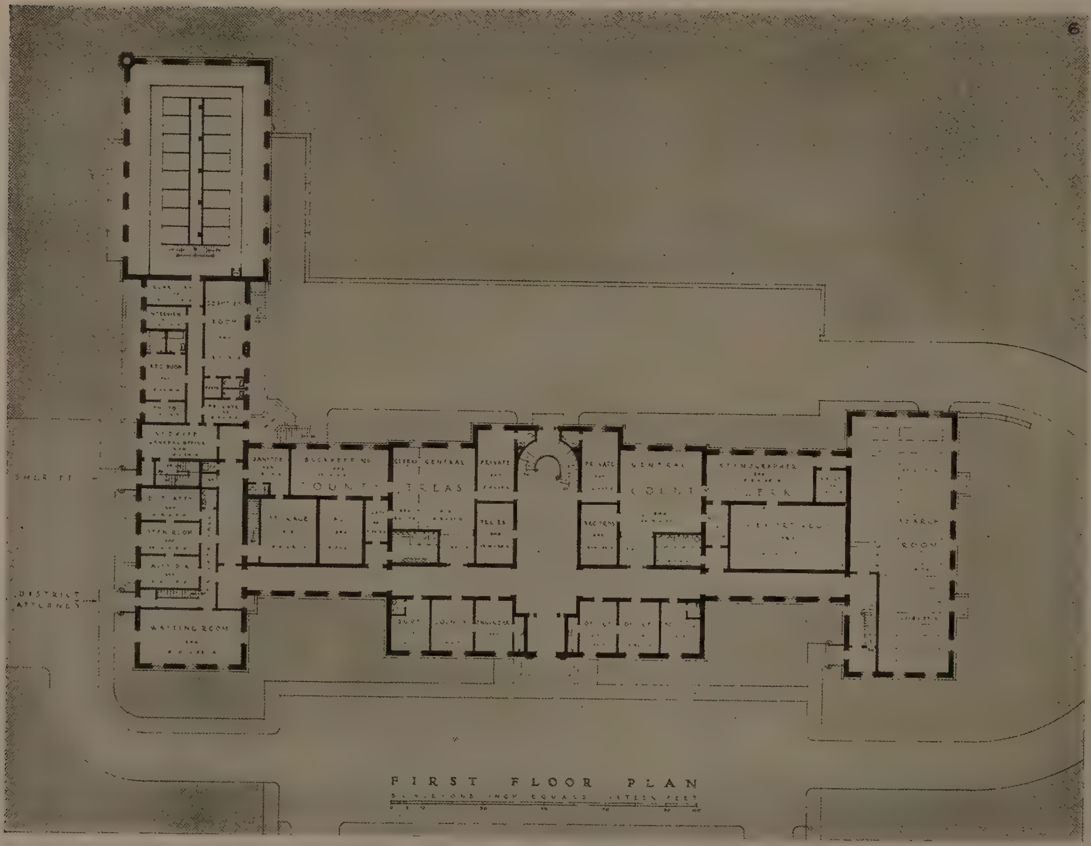
RAYMOND HOOD, GODLEY & FOUILHOUX


6
ROCKLAND · COUNTY · COURT · HOUSE · COMPETITION
6
ROCKLAND · COUNTY · COURT · HOUSE · COMPETITION

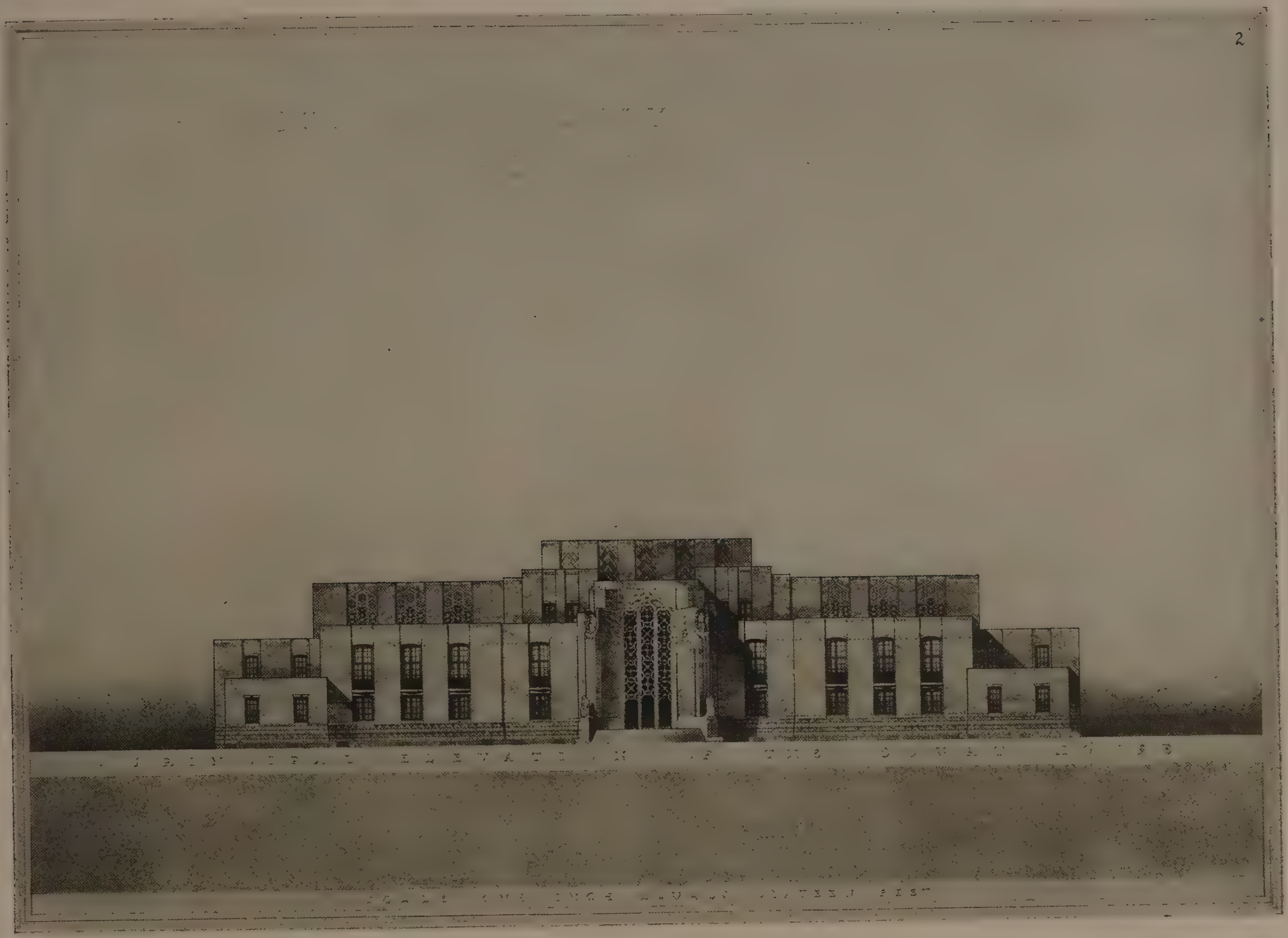
Rockland County, N. Y., Court-House Competition Design Placed Third

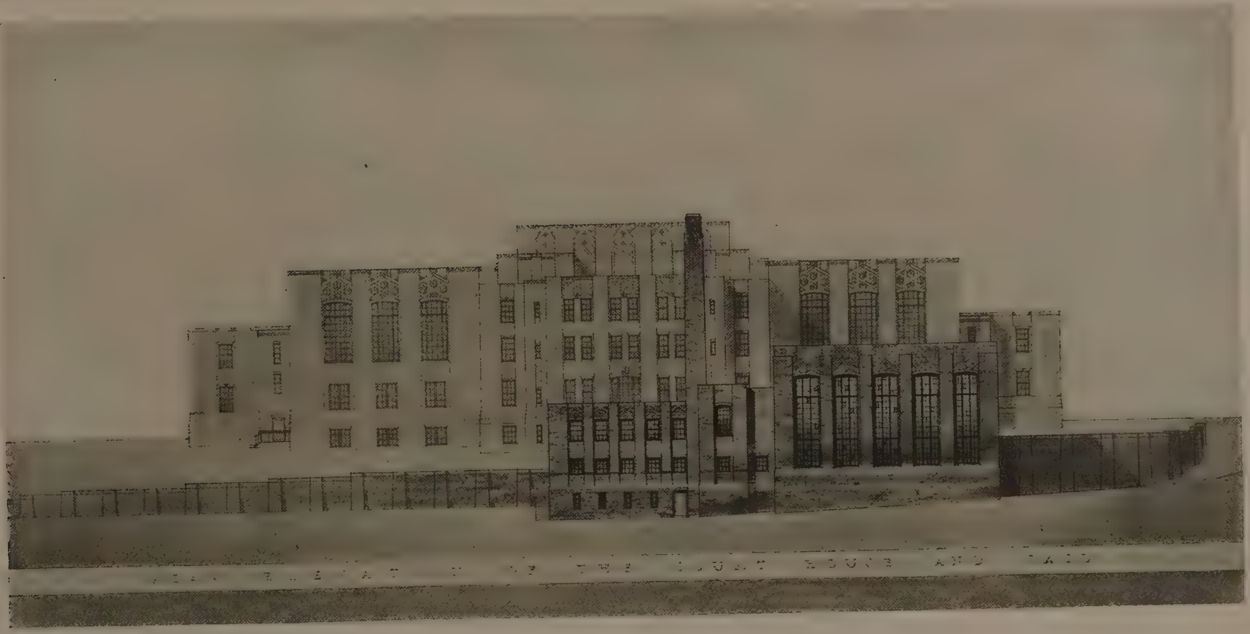
SUBMITTED BY FREDERICK L. ACKERMAN





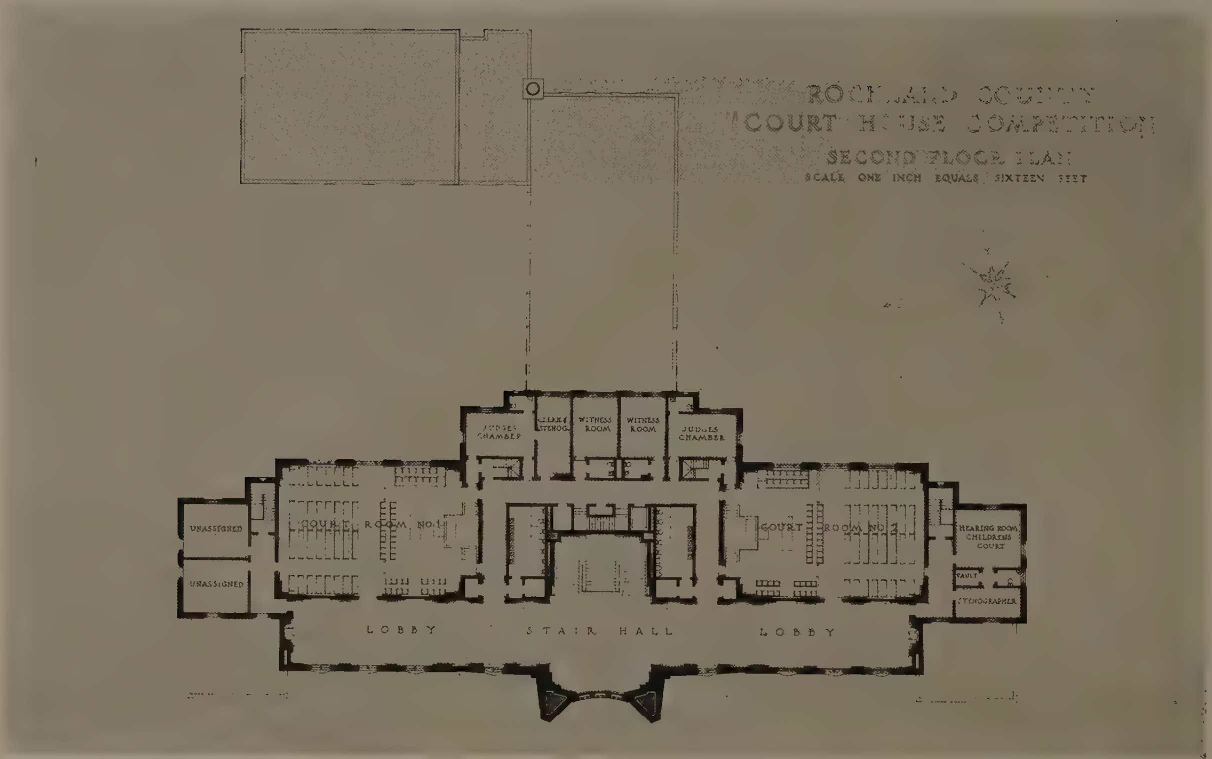
FREDERICK L. ACKERMAN

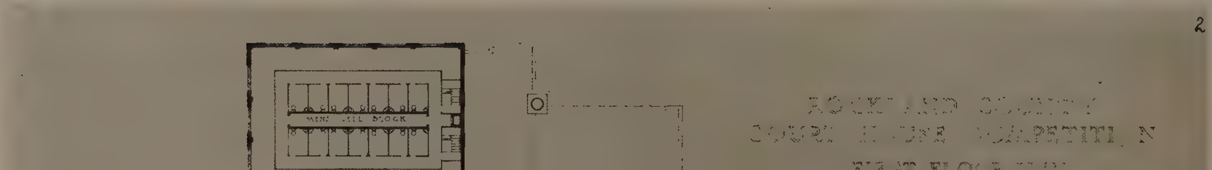

2
PRINCIPAL ELEVATION OF THE COURT HOUSE
SCALE ONE INCH EQUALS SIXTEEN FEET



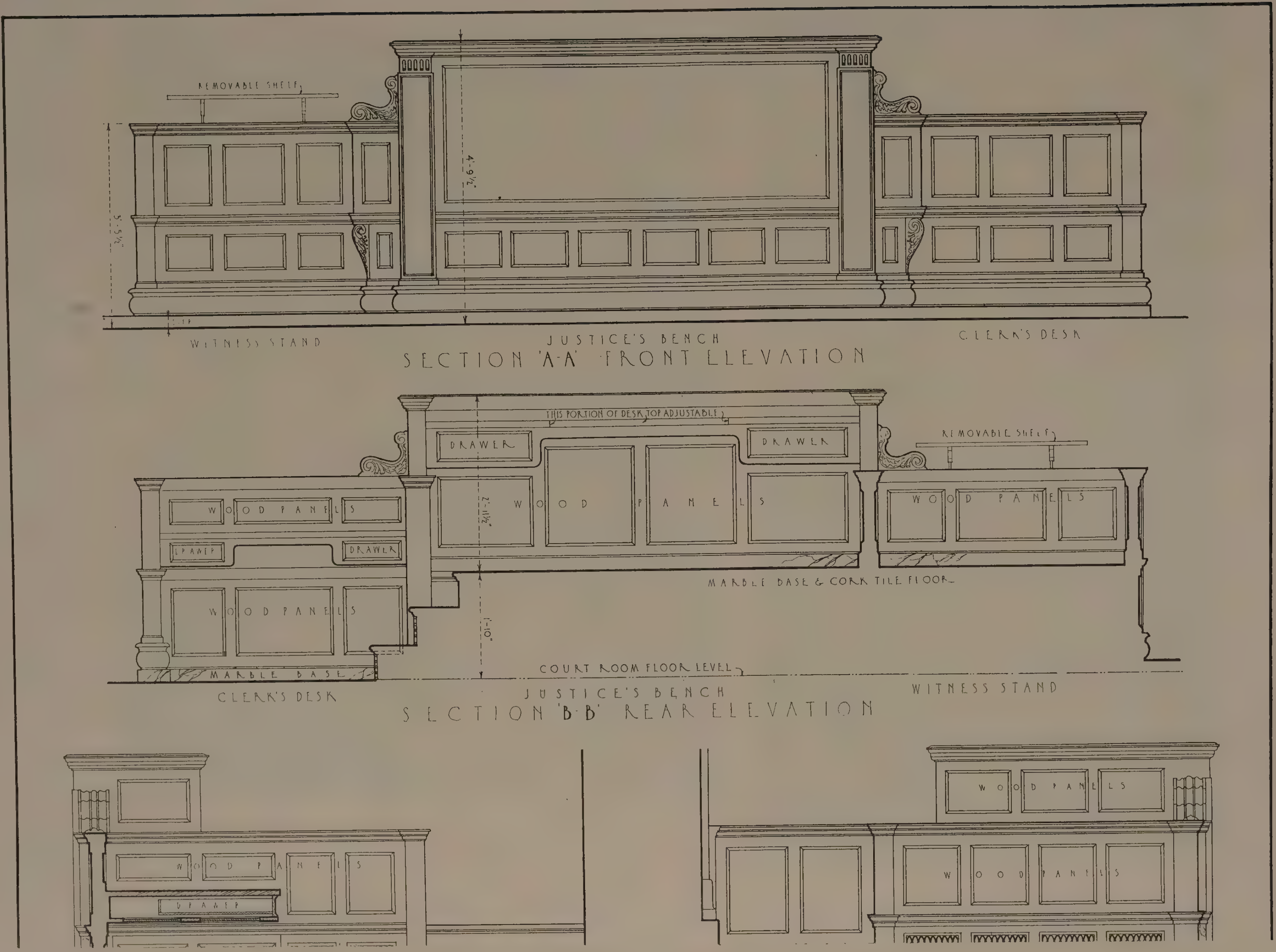
Rockland County, N. Y., Court-House Competition

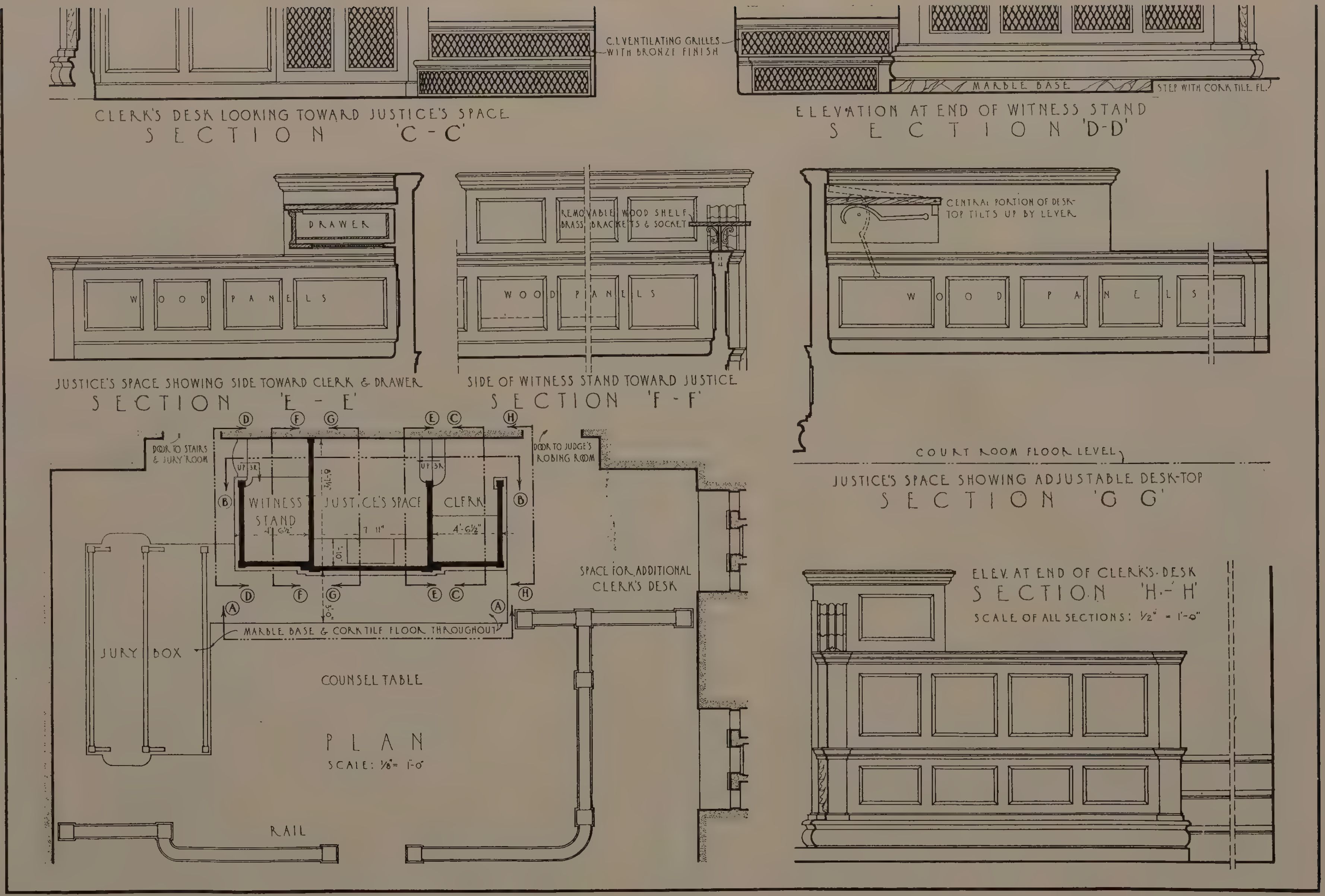
DESIGN SUBMITTED BY VOORHEES, GMELIN & WALKER





VOORHEES, GMELIN & WALKER


REMOVABLE SHELF
3'-5½"
4'-9½"
WITNESS STAND
JUSTICE'S BENCH
CLERK'S DESK
SECTION 'A-A' FRONT ELEVATION
THIS PORTION OF DESK TOP ADJUSTABLE
DRAWER
DRAWER
REMOVABLE SHELF
WOOD PANELS
WOOD PANELS
WOOD PANELS
DRAWER
DRAWER
WOOD PANELS
2'-11½"
1'-10"
MARBLE BASE & CORK TILE FLOOR
COURT ROOM FLOOR LEVEL
MARBLE BASE
CLERK'S DESK
JUSTICE'S BENCH
WITNESS STAND
SECTION 'B-B' REAR ELEVATION
WOOD PANELS
DRAWER
WOOD PANELS
WOOD PANELS


C.I. VENTILATING GRILLES WITH BRONZE FINISH
CLERK'S DESK LOOKING TOWARD JUSTICE'S SPACE
SECTION 'C-C'
MARBLE BASE
STEP WITH CORK TILE FL.
ELEVATION AT END OF WITNESS STAND
SECTION 'D-D'
DRAWER
WOOD PANELS
JUSTICE'S SPACE SHOWING SIDE TOWARD CLERK & DRAWER
SECTION 'E-E'
REMOVABLE WOOD SHELF BRASS BRACKETS & SOCKET
SIDE OF WITNESS STAND TOWARD JUSTICE
SECTION 'F-F'
CENTRAL PORTION OF DESK-TOP TILTS UP BY LEVER
COURT ROOM FLOOR LEVEL
JUSTICE'S SPACE SHOWING ADJUSTABLE DESK-TOP
SECTION 'G G'
DOOR TO STAIRS & JURY ROOM
DOOR TO JUDGE'S ROBING ROOM
UP 3R
WITNESS STAND
JUSTICE'S SPACE
CLERK
4'-6½"
7' 11"
4'-6½"
8'-7½"
1'-10"
3'-0"
A
B
C
D
E
F
G
H
SPACE FOR ADDITIONAL CLERK'S DESK
MARBLE BASE & CORK TILE FLOOR THROUGHOUT
JURY BOX
COUNSEL TABLE
PLAN
SCALE: ⅛" = 1'-0"
RAIL
ELEV. AT END OF CLERK'S DESK
SECTION 'H-H'
SCALE OF ALL SECTIONS: ½" = 1'-0"

Justice's Bench in Typical Court-Room, N. Y. County Court-House, New York City   GUY LOWELL, ARCHITECT; JOHN H. HOUSE, JR., SUCCESSOR ARCHITECT

EDITORIAL COMMENT

Vol. LVII, No. 4 ARCHITECTURE April, 1928

COPYRIGHT FOR CREDIT

THERE has been considerable discussion of late as to the habit of the daily press in failing to give an architect credit when it publishes a photograph or drawing of his building. The failure to give credit is not so much an intentional slighting of the architect as it is a natural result of the present situation. Most illustrations of this kind get to the papers through the real-estate men or the business management of the building that is illustrated. The reporter seldom fails to give ample credit in these directions, else he would hear from such sources when he next appeared for copy. It is quite true that the real-estate men and the building owners should see that the architect is credited, but the fact is that they do not.

It seems, to us, however, that the architect has at hand, if he will but use it, an efficient means of securing the credit due him for the creation of the design, and that is the copyright protection. It is no great task to letter upon the preliminary perspective, "Copyright, 1928, by John Doe, Architect," have the drawing photographed, and send the required print with the fee of one dollar to the Register of Copyrights at Washington. There is very little formality about it. A certificate of copyright is issued as a matter of routine; it is not like registering a patent, when search for possible duplication has to be made. In the matter of completed work, the architect arranges with a photographer to make the required negatives and copyright these in the architect's name instead of in his own. Each print is then stamped with the copyright line, and it is a reckless newspaper editor indeed who will ignore it. The importance of printing copyright lines is stressed by fully five of the ten commandments of every publication office, for the penalty for disregarding it is severe. There is always the possibility that the newspaper will make its own photographs of a new building and ignore the architect—there is no way to prevent that—but real-estate men, building owners, and even newspapers themselves are likely to use prints by a reputable architectural photographer if these are available. A card to the Register of Copyrights, Library of Congress, Washington, D. C., will bring full instructions and blanks for copyright registration.

* * *

ADVERTISEMENT-SUPPORTED MONOGRAPHS

WE are frequently asked our opinion as to the propriety of an architect's issuing a monograph upon his work, when the cost of the book is defrayed by advertising, chiefly or wholly that of contractors and material-supply organizations. There are printing-houses and publishers who make a business of bringing out such monographs. They approach the architect for his permission to use photographs and drawings of his completed work, explaining that the book will readily pay for itself through the advertising it carries. Such an arrangement may at first glance seem unobjectionable to the architect. It is some one else who is publishing the book, assuming all financial responsibility, and the fact that the publisher has selected this particular architect is undoubtedly flattering. If he could hear the solicitation of some of those employed to bring in the advertising orders he would see the other side of the picture. Some solicitors will hint at the obvious desirability of keeping the architect's good-will; others will covertly insinuate that an advertisement is the only way to retain it. The contractors and material-men are embarrassed and annoyed by solicitation such as this, particularly as they feel very sure that the architect himself has no idea of what is going on.

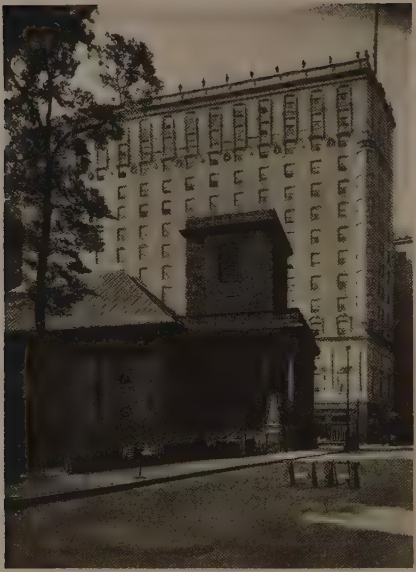
The American Institute of Architects has made its position quite clear in the matter. In a circular of advice it says: "The issuance by an architect of a professional treatise or monograph of his work in the form of a book or pamphlet which is supported by advertisements, whether privately printed or published through regular channels, tends to lower the dignity and standing of the profession and is to be condemned."

The advertisement-supported monograph should not be confused with the monograph of an architect's work that is brought out by a publisher on its own merits and sold as a contribution to architectural knowledge, just as other architectural books are sold. The latter is a very different sort of thing. The publisher himself bears the whole cost of producing such a work because in his judgment the public and the profession want it and will buy it. Some of our most valued architectural documents are of this type. But the monograph that needs the financial support of contractors and material-men who may be coerced into its advertising pages is, obviously, something quite different.

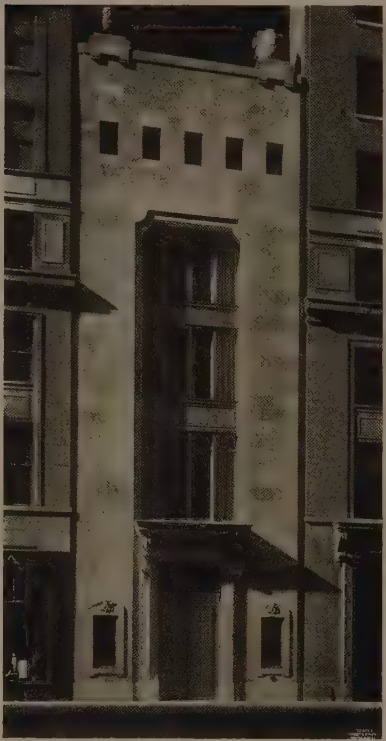
* * *

SATURDAY NIGHT

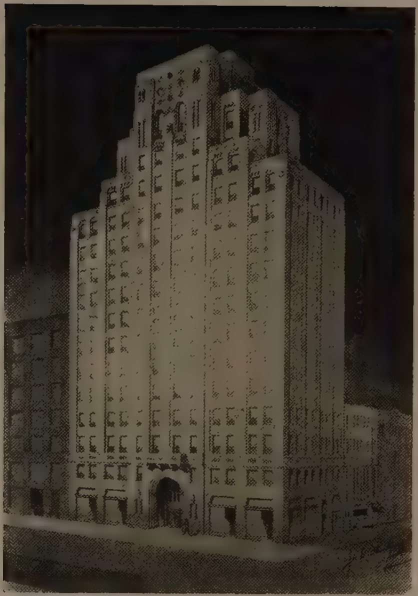
NINETY years ago there were, possibly, 1,500 bathtubs in the United States. Last year there were added to those in use about 1,500,000. When the bathtub first appeared (the first one in America is credited to one Adam Thompson, of Cincinnati) it was regarded by physicians as a menace to health. In 1843 Philadelphia enacted a law prohibiting bathing between November 1 and March 15, and soon afterward Boston passed an ordinance which required, in the interest of public health, that "baths should be taken only when prescribed by a physician."



Parker House, Boston, long established facing King's Chapel, has recently been remodelled. Desmond & Lord, Architects

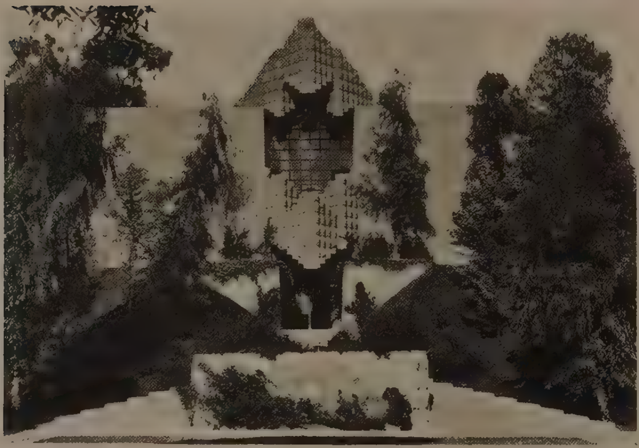


The Fifth Avenue Association's gold medal award for 1927—National American Building, New York City. J. H. Freedlander, Architect



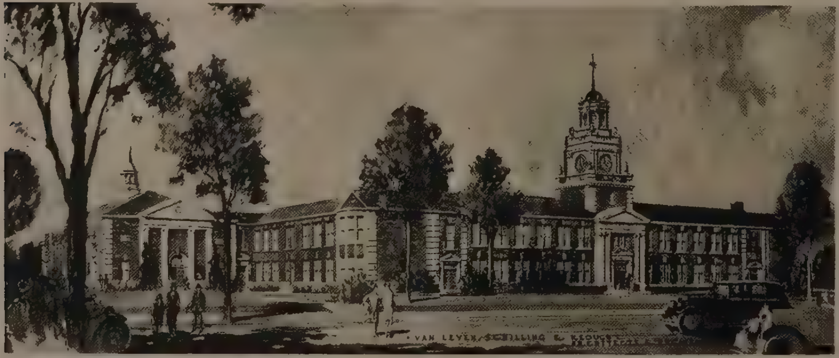
Cincinnati is soon to have a fifteen-story building for the American Druggists' Fire Insurance Company. Joseph G. Steinkamp and Brother, Architects

Architectural News

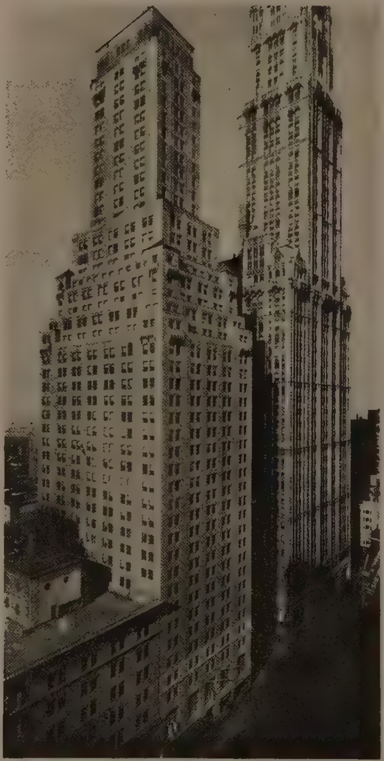


Ewing Galloway Photo.

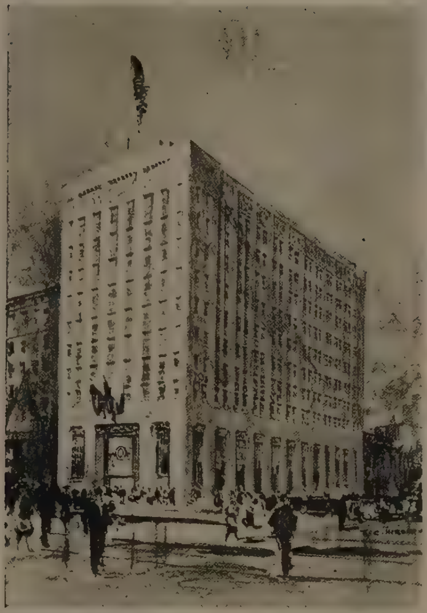
A house in Hollywood by Frank Lloyd Wright, Architect



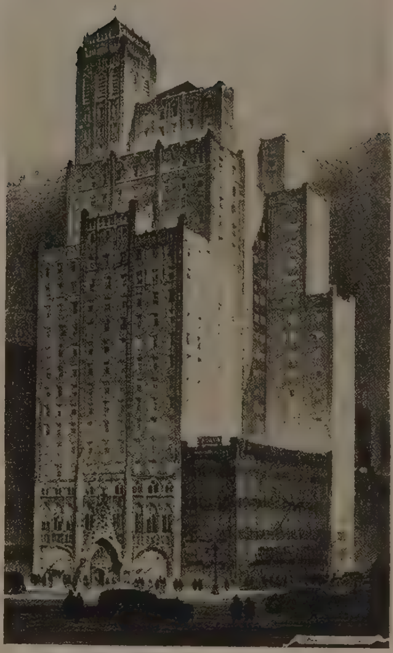
Fordson, Mich., is soon to have a twenty-four-room school with combination gymnasium and auditorium. Van Leyen, Schilling & Keough, Architects and Engineers



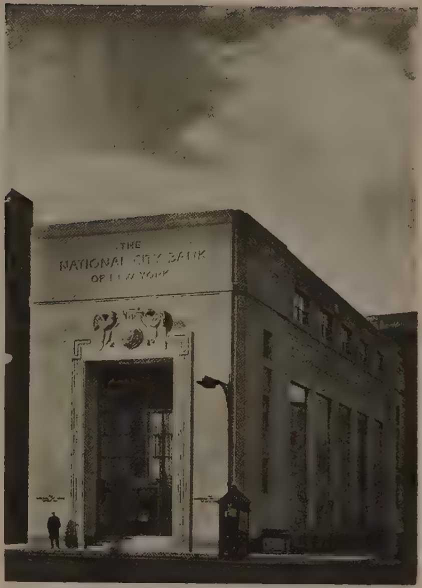
Transportation Building, the Woolworth Tower's new neighbor. York & Sawyer, Architects



Bridgeport, Conn., is to have a new building for the City National Bank. Dennison & Hirons, Architects

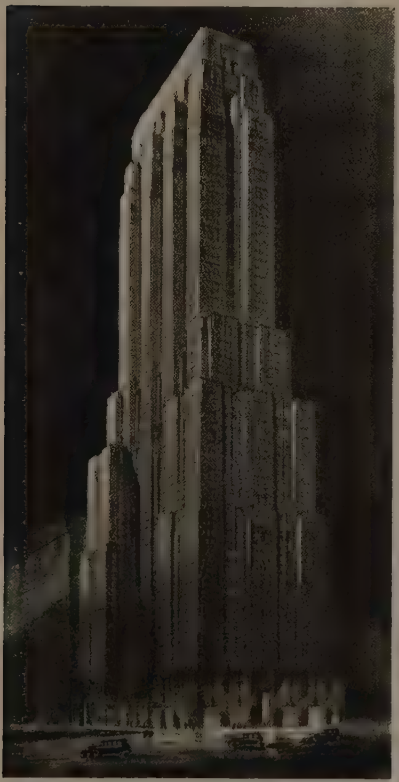


A combination apartment hotel and Congregational Church for Broadway, New York. Tillion & Tillion, Architects

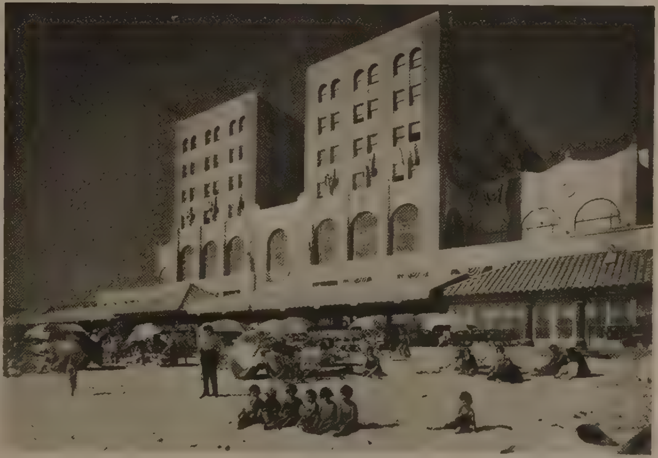


A recently completed branch of the National City Bank in lower New York. Walker & Gillette, Architects

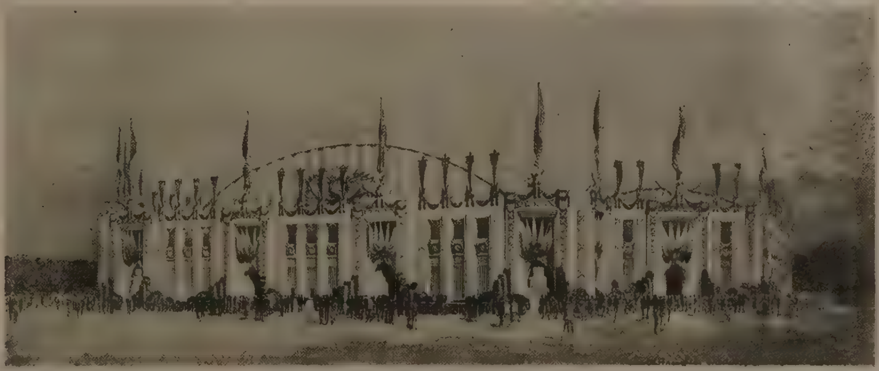
in Photographs



The proposed Palmolive Building—another Chicago tower by Holabird and Roche, Architects



The new Breakers Club on the Pacific Coast, at Santa Monica. Arthur Bard & Co., Architects



The National Democratic Convention auditorium, now being rushed to completion in Houston, Texas. It is to be ready by June, 1928. Kenneth Franzheim, Architect; E. R. Carpenter, Associate

BOOK REVIEWS

ARCHITECTURAL DESIGN IN CONCRETE. By T. P. BENNETT, F. R. I. B. A., Hon. F. I. O. B. 25 pages of text, 8½ by 11 inches, with 100 plate illustrations from photographs by F. R. YERBURY. Printed in Great Britain. New York: 1927: Oxford University Press, American Branch. $10.

An excellent choice of examples that in their design express the freedom of line and mass resulting from the versatility of concrete. Among the examples shown are the Centennial Hall, Breslau; the German Tool Manufacturers' Exhibition Hall at Leipsig; the British Empire Pavilion at Wembley; the Balboa Park Fine Arts Building, San Diego; several southern California churches, theatres, and schools; Le Raincy Church, Paris; Water Power Station, Finsing, Bavaria; the Einstein Tower, Potsdam; Radio Tower at Kootwyk, Holland; some French domestic work, and several bridges.

GARDEN ORNAMENT. By GERTRUDE JEKYLL and CHRISTOPHER HUSSEY. 438 pages, 10½ by 15½ inches. Illustrated with 712 photographs and plans. Printed in Great Britain. New York: 1927: Charles Scribner's Sons. $25.

A second and greatly revised edition of this standard work. It is a glorious picture-book—not a history of gardening nor a treatise on garden design. It deals—by pictures chiefly—with garden design in relation to architecture and, to some extent, with architectural design in relation to gardening. The section headings suggest the wealth of discriminatingly chosen material that is spread upon its large and beautifully printed pages: Gates and Gateways; Paved Courts and Paved Ways; Steps; Balustrades; Urns, Vases, and Sculptured Ornaments; Topiary Work; Knots and Parterres; Loggias; Garden Houses; Orangeries; Canals, Lakes, and Water Gardens; Fountains and Dipping Wells; Bridges; Pergolas; Treillage; Garden Seats; Sun-dials; Dovecots and Farm Buildings; Overgrowth; Hispano-Moorish Gardens.

THE STORY OF ARCHITECTURE IN AMERICA. By THOMAS E. TALLMADGE, F. A. I. A. 311 pages, 6 by 9 inches; 33 illustrations from photographs and drawings. New York: 1927: W. W. Norton & Co., Inc. $3.50.

THE AMERICAN ARCHITECTURE OF TO-DAY. By G. H. EDGELL, Professor of Fine Arts and Dean of the Faculty of Architecture, Harvard University. 432 pages, 7 by 9¼ inches; 374 illustrations from photographs and drawings. New York: 1928: Charles Scribner's Sons. $6.

It is a curious fact that, until the publication of the two books above mentioned, no writer has attempted the writing of a history of American architecture. There are volumes aplenty dealing with nearly every detail of our early work, and other volumes devoted to certain limited phases of later manifestations, but hitherto no one has attempted to tell the story of American architecture as a whole. Mr. Tallmadge and Dean Edgell deserve the hearty thanks and appreciation of layman and architect alike for their work—both books, while written primarily for the layman, contain much that will interest the profession and bring to it an orderly restatement of facts that are too easily forgotten. Mr. Tallmadge rounds out his story with little dependence upon illustrations and specific examples. Dean Edgell, on the other hand, is unusually generous with his illustrations and, while finding it impossible to make anything approaching a complete catalogue of achievements, is most assiduous in picking out representative examples and giving their designers full credit. His text is enlivened also with a real measure of what is regrettably rare in these days—judicious and specific criticism.

SPECIFICATIONS FOR A HOSPITAL. Erected at West Chester, Pa., for Chester County. York & Sawyer, Architects. With Notes and Comments by WILFRED W. BEACH. 488 pages, 8½ by 11 inches, with illustrations from photographs and drawings. New York: 1927: The Pencil Points Press, Inc. $6.

The first volume of a proposed series containing the actual specifications for various types of buildings, as written in leading architectural offices. It is an ambitious and praiseworthy scheme that may serve to advance specification-writing generally. Mr. Beach's notes, where thought desirable for further elucidation, are printed facing the actual clauses, the specification proper being confined to the right-hand pages. The greatest single drawback to the scheme is that any individual specification must soon become antiquated.

FRENCH ARCHITECTURE AND ITS RELATION TO MODERN PRACTICE. By SIR REGINALD BLOMFIELD, R.A., M.A., D.Litt., F. S. A. 21 pages, 5½ by 9 inches, in paper cover. Printed in England. New York: 1927: Oxford University Press, American Branch. 70 cents.

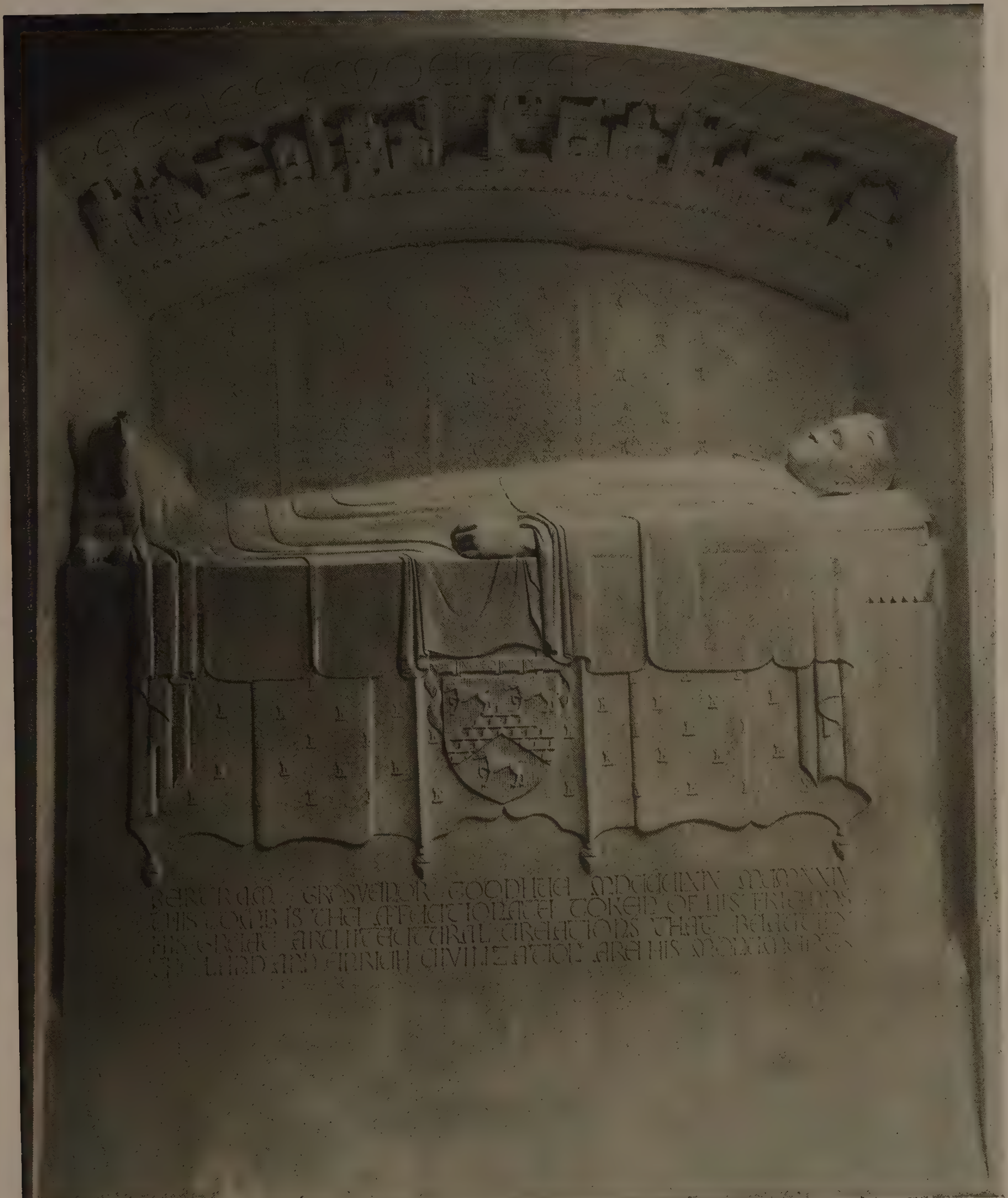
The Zaharoff Lecture, in which Sir Reginald sketches the development of French architecture from early in the sixteenth century to the present, with a concluding glance at the modern phase in the Scandinavian countries.

A SHORT CRITICAL HISTORY OF ARCHITECTURE. By H. HEATHCOTE STATHAM, late F. R. I. B. A. Second edition, revised and enlarged. Edited by G. MAXWELL AYLWIN, F. R. I. B. A. 563 pages, 5½ by 8½ inches, and glossary, indexes, and chronological tables; 678 illustrations. Printed in Great Britain. New York: 1927: Charles Scribner's Sons. $5.

A new and enlarged edition of the accepted standard short general history of architecture, for the student within the profession and for the layman.

NEW BACKGROUNDS FOR A NEW AGE. By EDWIN AVERY PARK. 225 pages, 6¼ by 9¼ inches, with 93 illustrations in half-tone. New York: 1927: Harcourt, Brace & Co. $5.

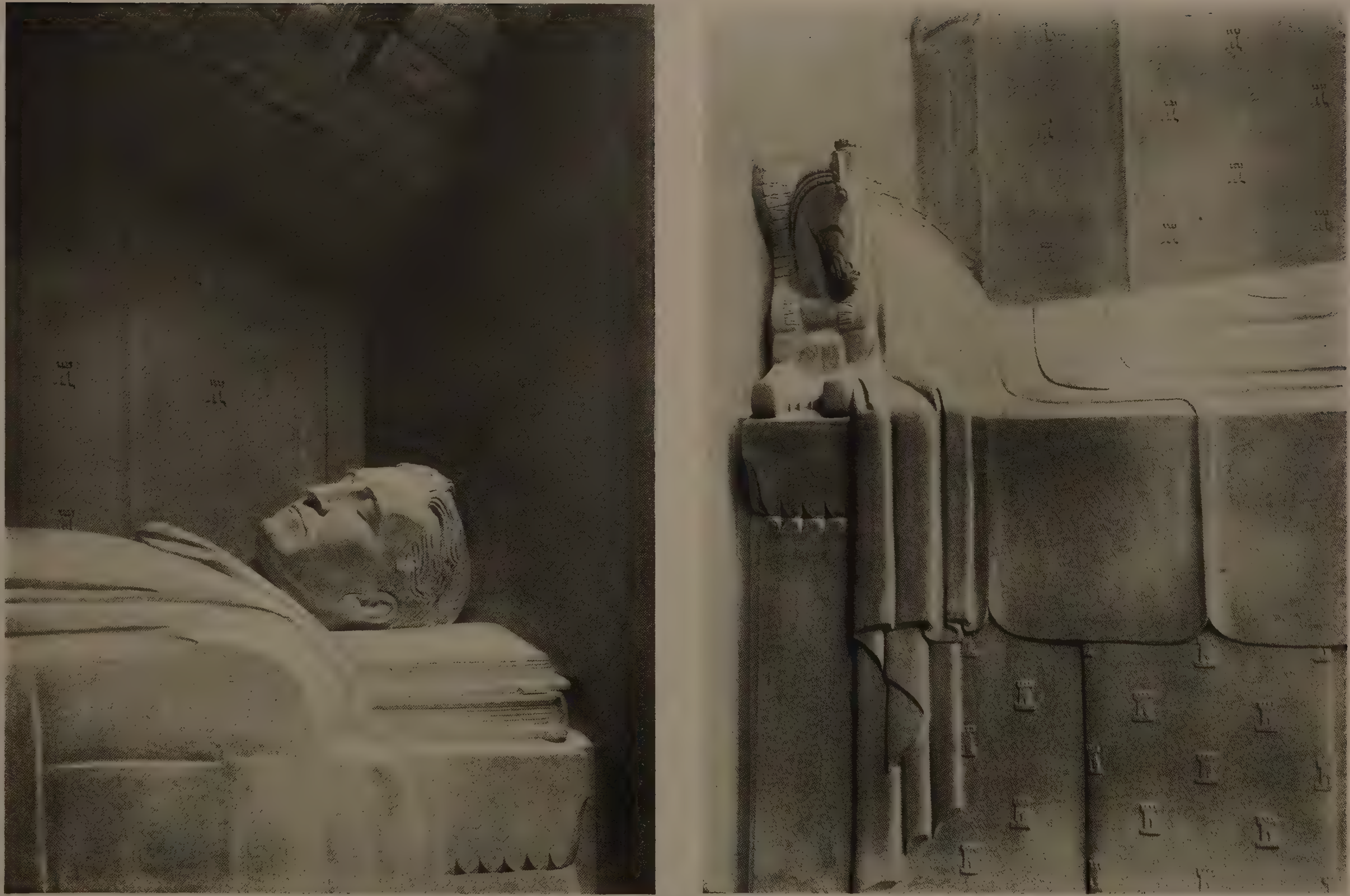
Mr. Park is an artist and architect, formerly assistant professor of Architecture in Princeton, and at present assistant professor of Design and Architecture in Yale. He makes an excellent presentation of the cause of modernism. The author is unanswerable throughout his plea for an art that reflects its own time rather than merely repeating outworn clichés. And yet, when he ventures to prescribe for the furnishing and decorating of an apartment he gives us something that has no more appeal to this particular reviewer than would a Turkish cosey-corner of the mauve decade. Modernism in art is a splendid theory, but so few are able to give it expression.


BERTRAM GROSVENOR GOODHUE MDCCCLXIX MCMXXIV
THIS TOMB IS THE AFFECTIONATE TOKEN OF HIS FRIENDS

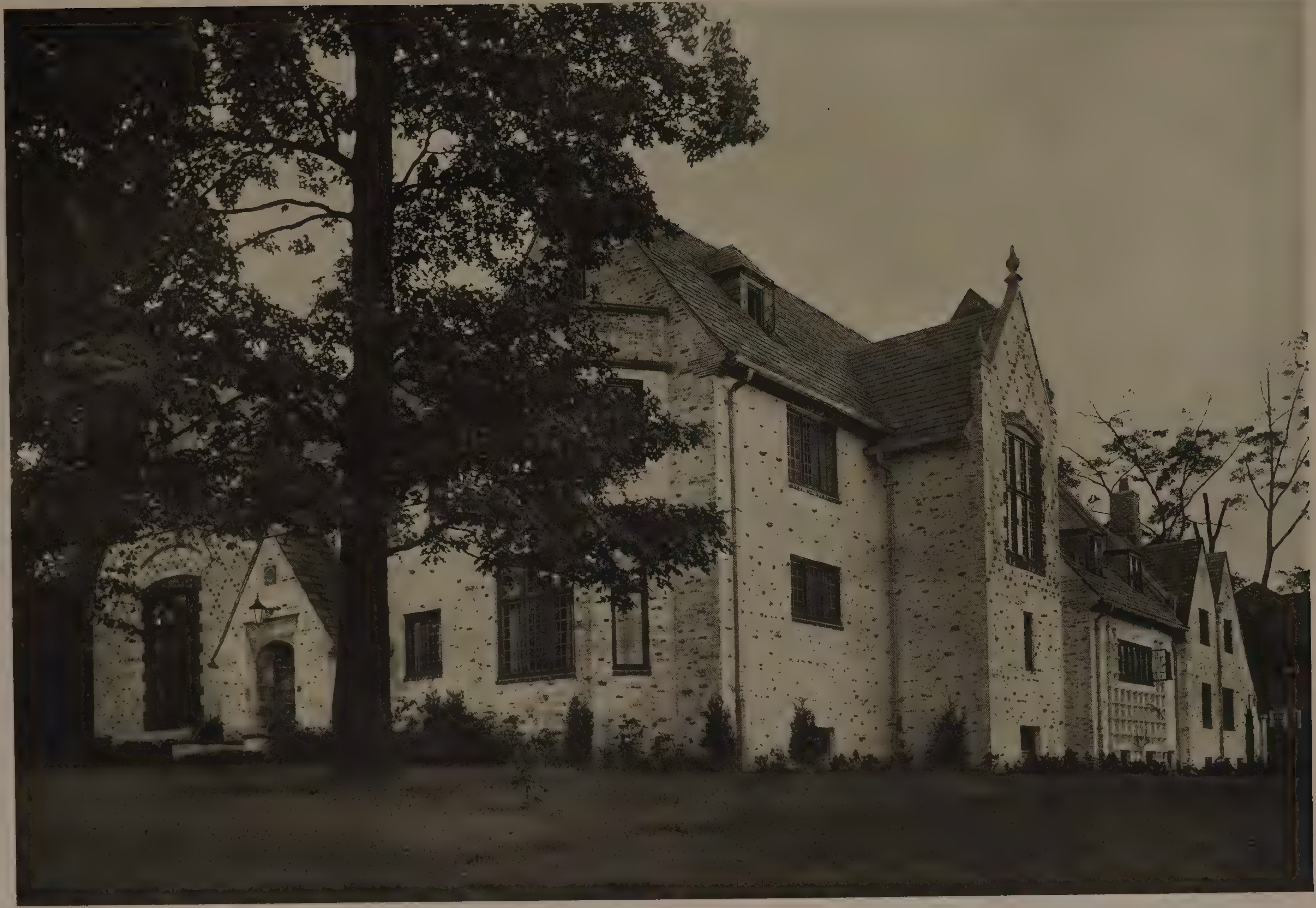
Tomb of Bertram Grosvenor Goodhue (from the Completed Model)

LEE LAWRIE, SCULPTOR

To be built in the Chapel of the Intercession, New York City—the first ecclesiastical work designed by Goodhue after leaving the firm of Cram, Goodhue & Ferguson. A committee, of which Mr. Ingalls Kimball is chairman, has been formed to gather funds for the erection of the monument, the model for which has been donated by Mr. Lawrie.

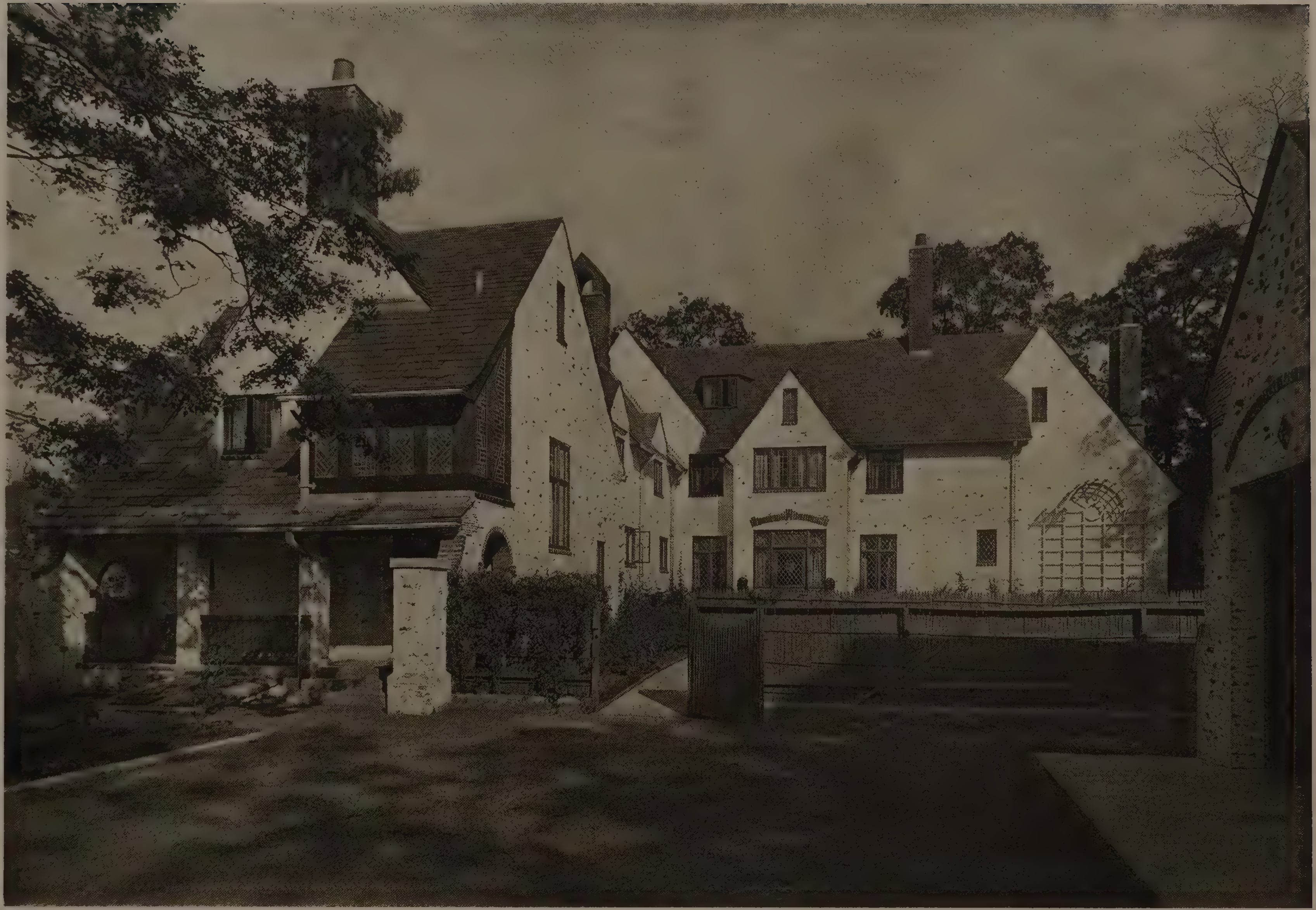


Tomb of Bertram Grosvenor Goodhue, (from the Completed Model)
lee lawrie, sculptor



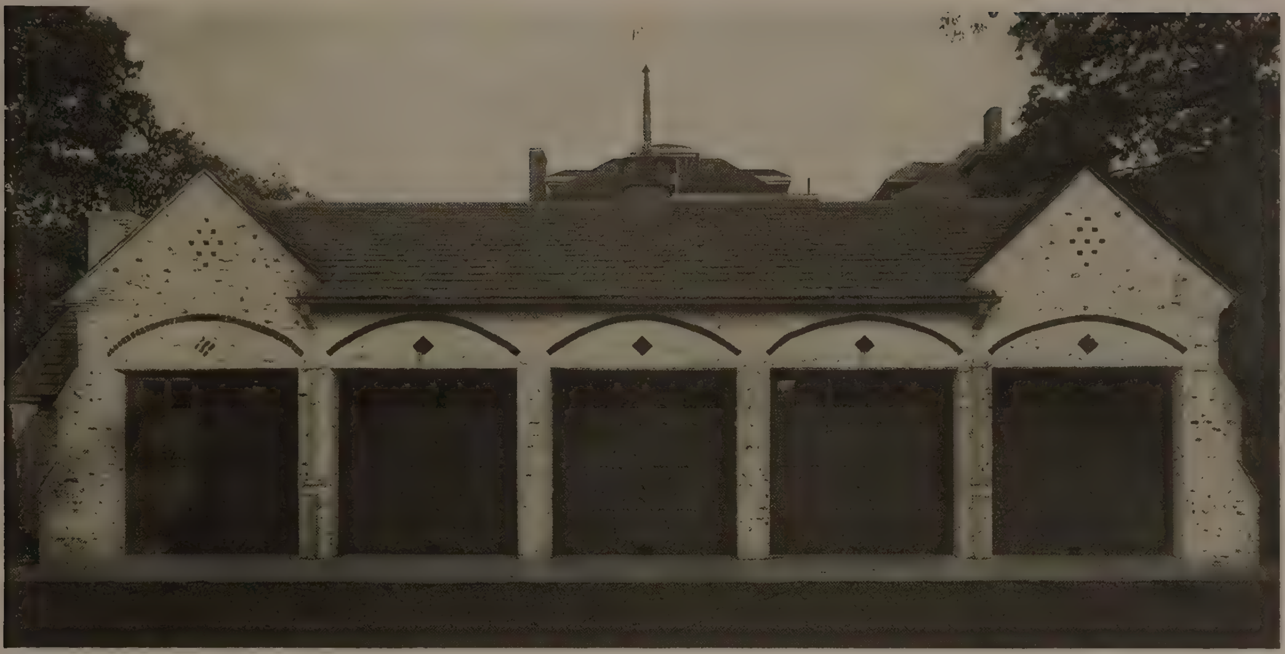
House of Franklin Murphy, Newark, N. J.

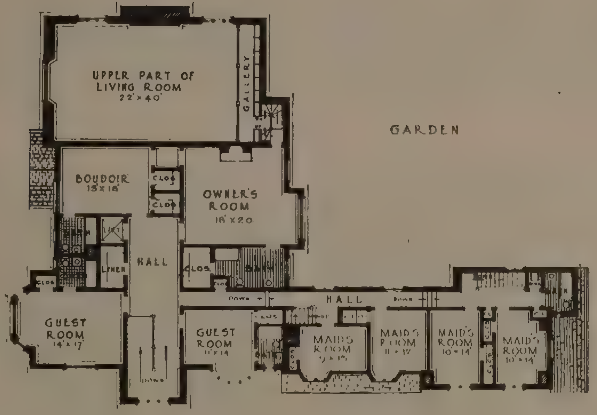
Guilbert & Betelle, Architects



House of Franklin Murphy, Newark, N. J.

GUILBERT & BETELLE, ARCHITECTS





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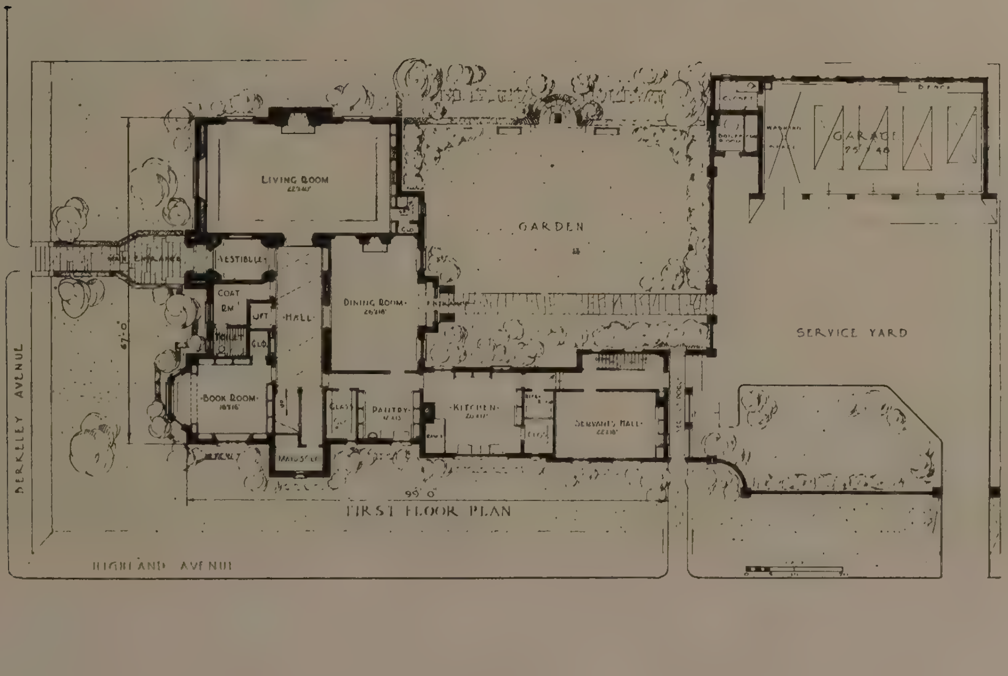
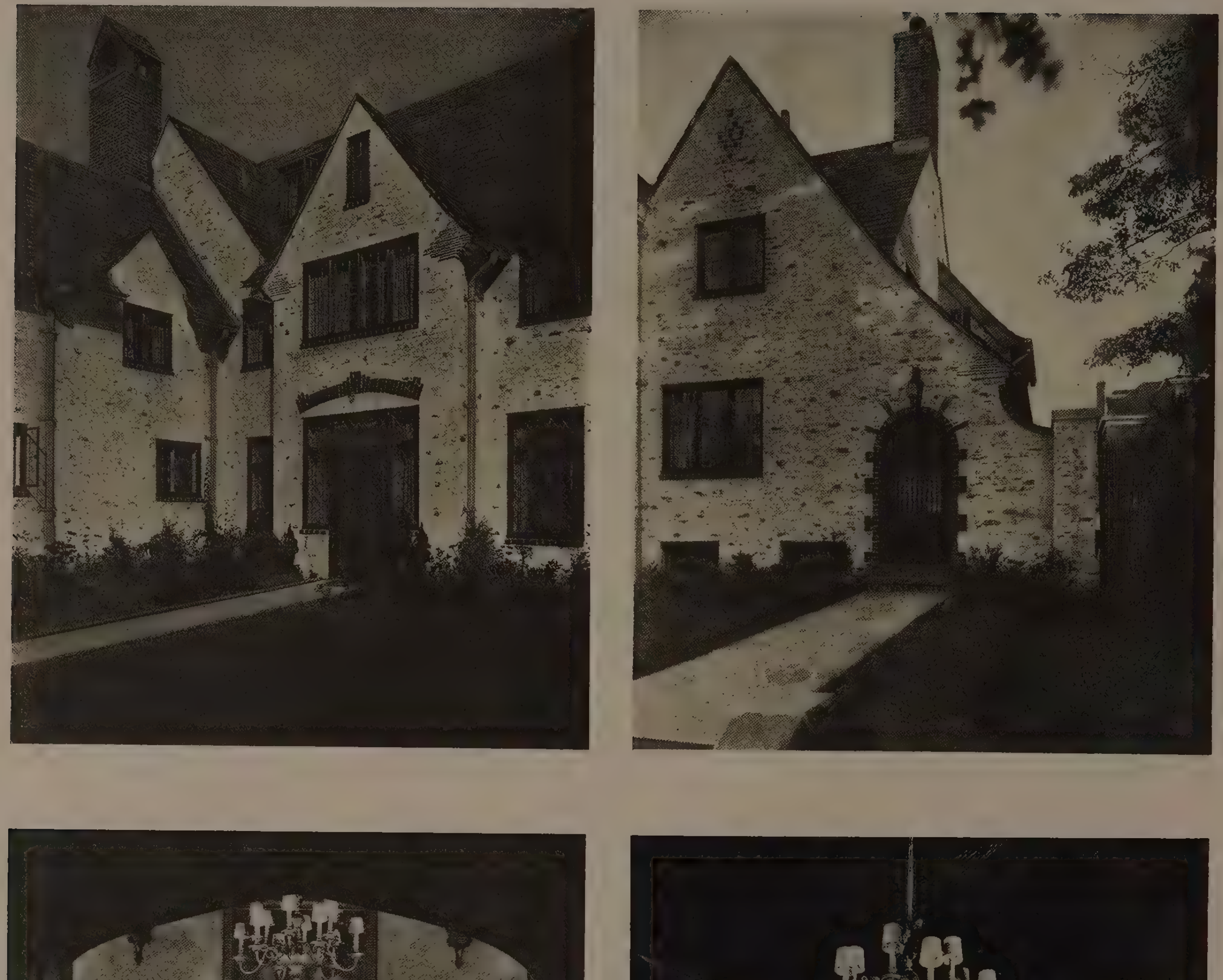
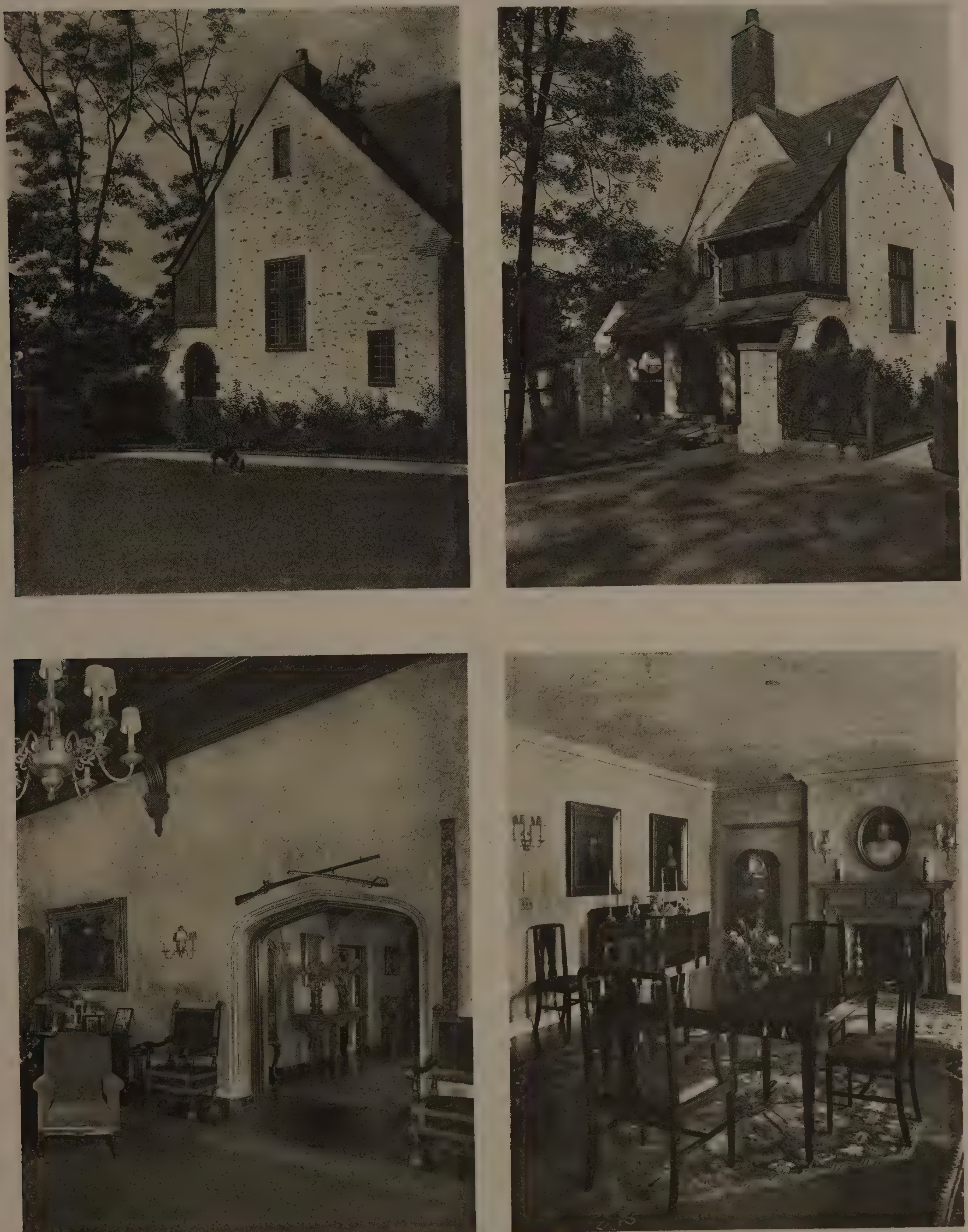
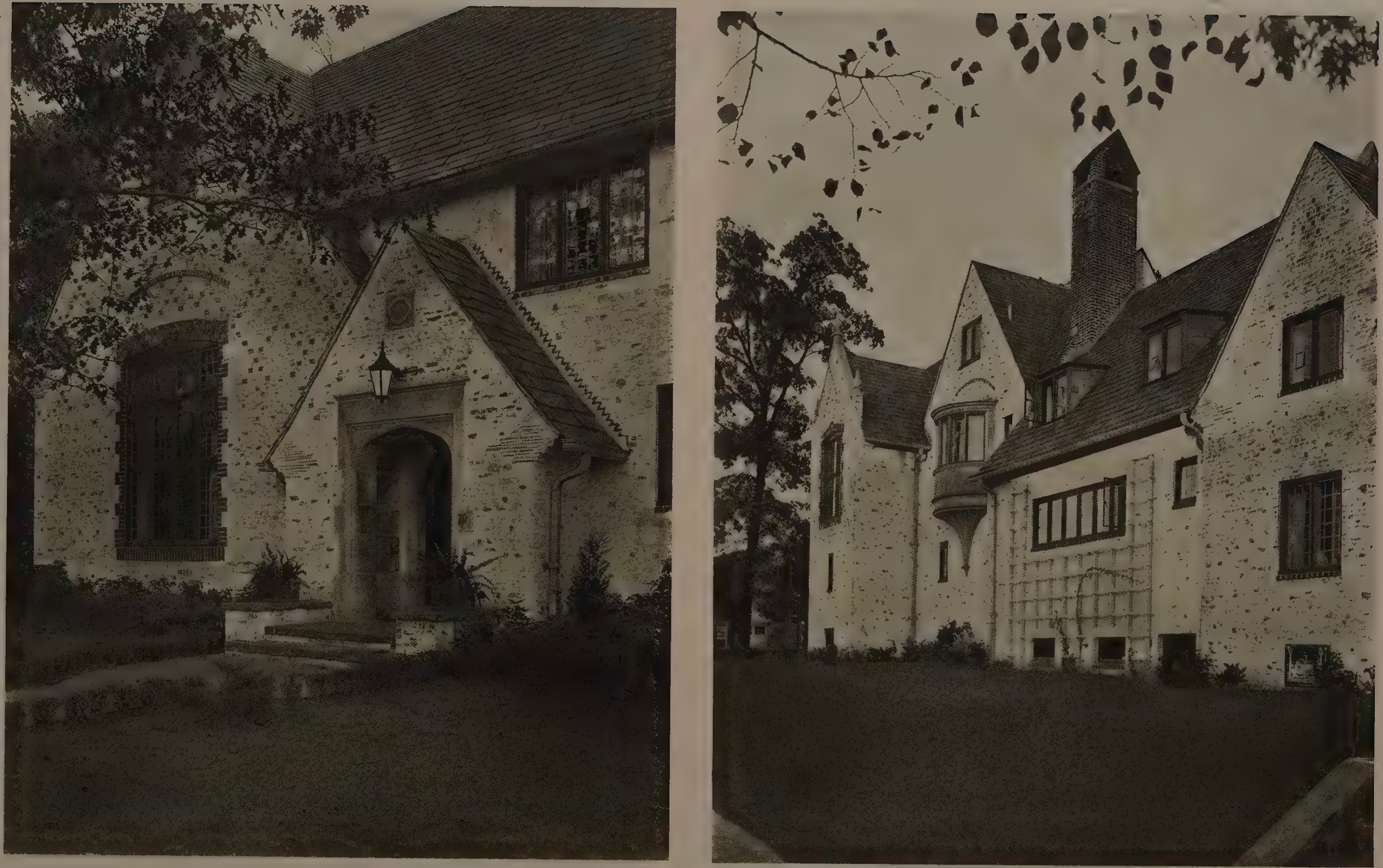




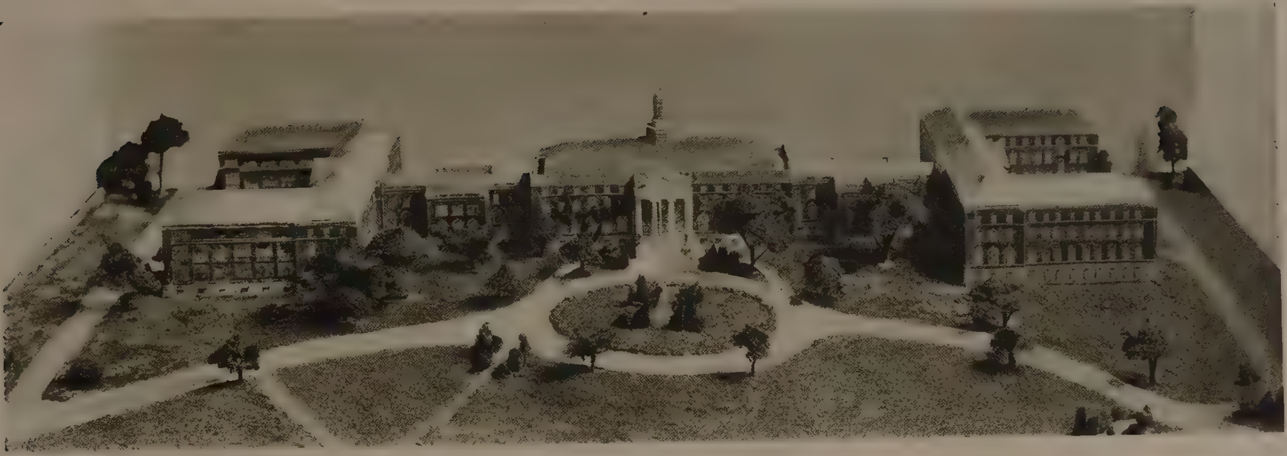
House of Franklin Murphy, Newark, N. J. guilbert & betelle, architects



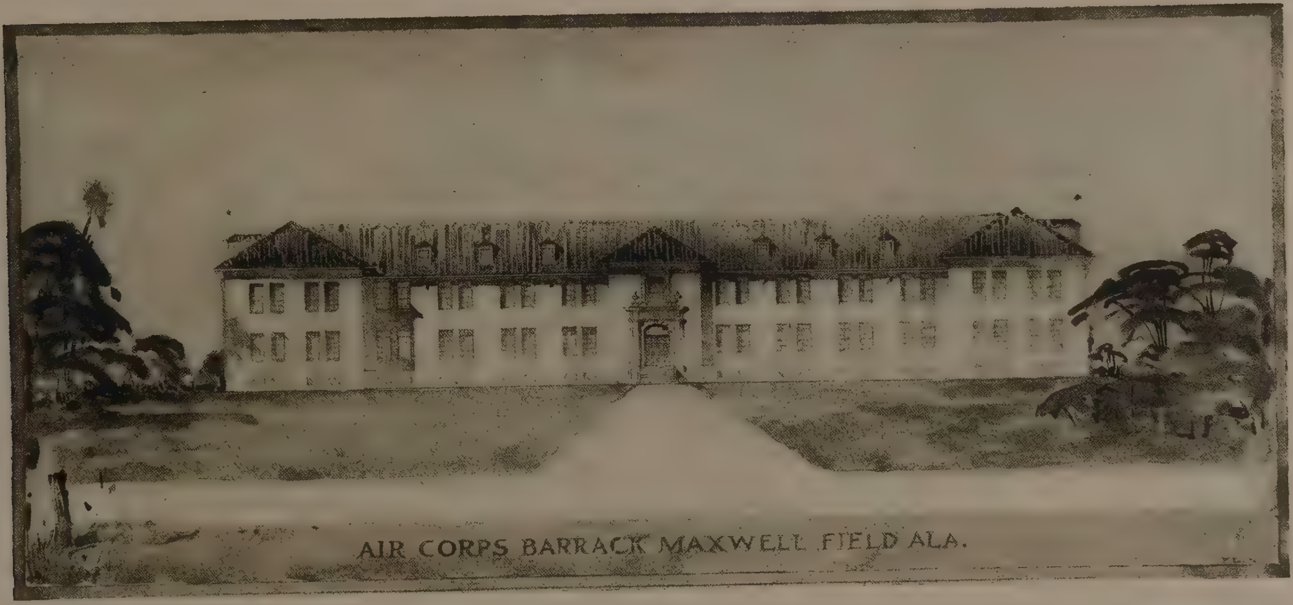
House of Franklin Murphy, Newark, N. J. GUILBERT & BETELLE, ARCHITECTS



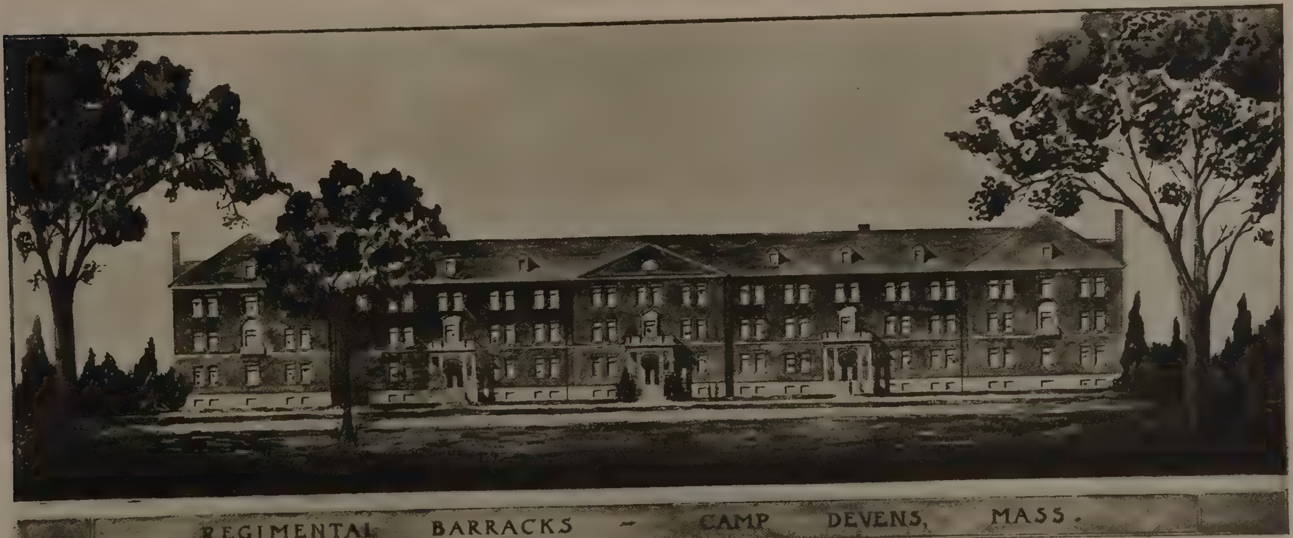
House of Franklin Murphy, Newark, N. J.
GUILBERT & BETELLE, ARCHITECTS



Walter Reed General Hospital, Army Medical Centre, Washington, D. C.

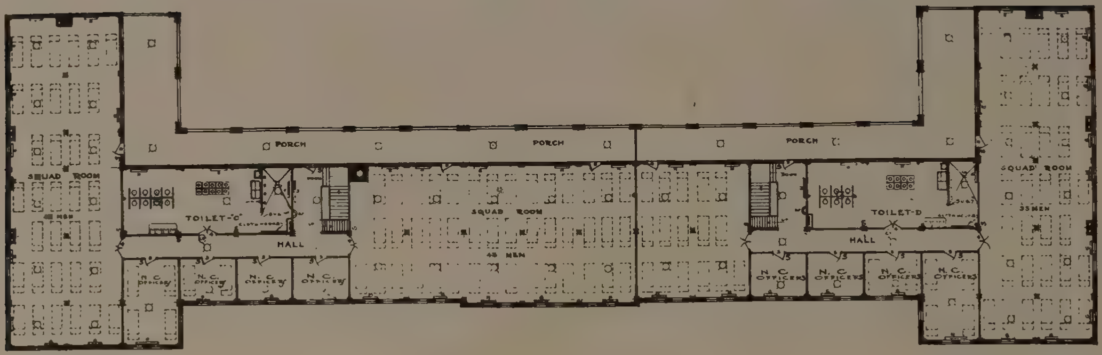


AIR CORPS BARRACK MAXWELL FIELD ALA.



REGIMENTAL BARRACKS — CAMP DEVENS, MASS.

Some New Army Buildings DESIGNED UNDER THE DIRECTION OF THE QUARTERMASTER-GENERAL



THIRD FLOOR PLAN
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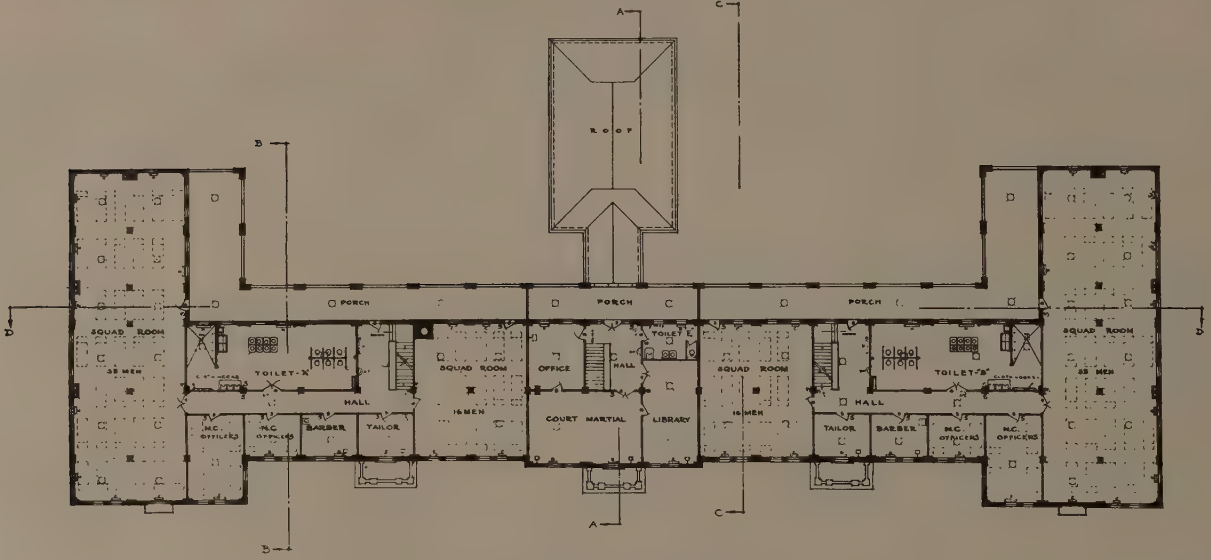
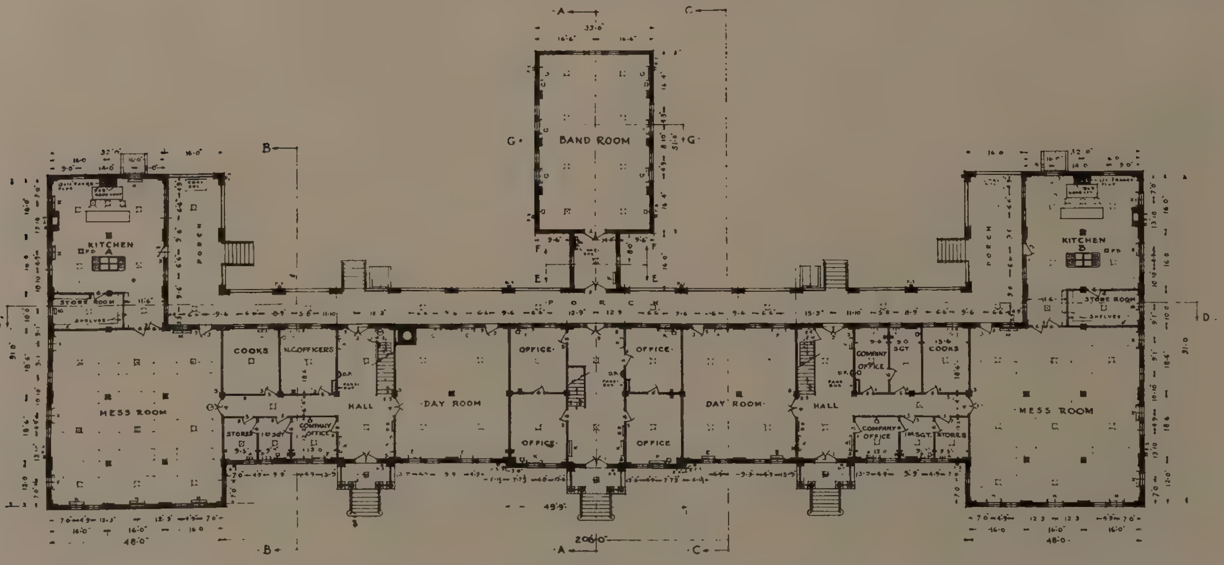
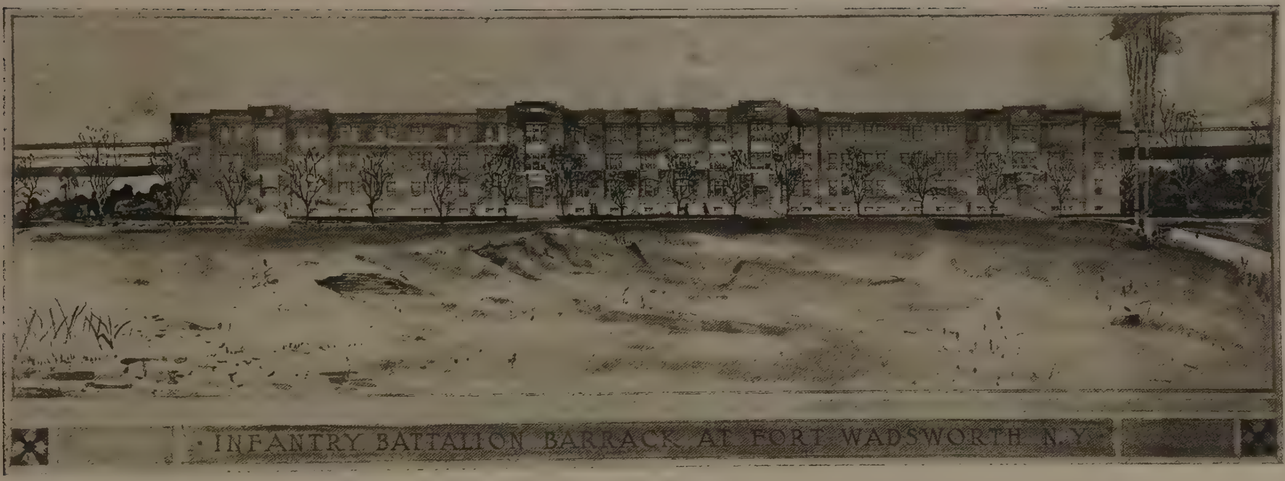


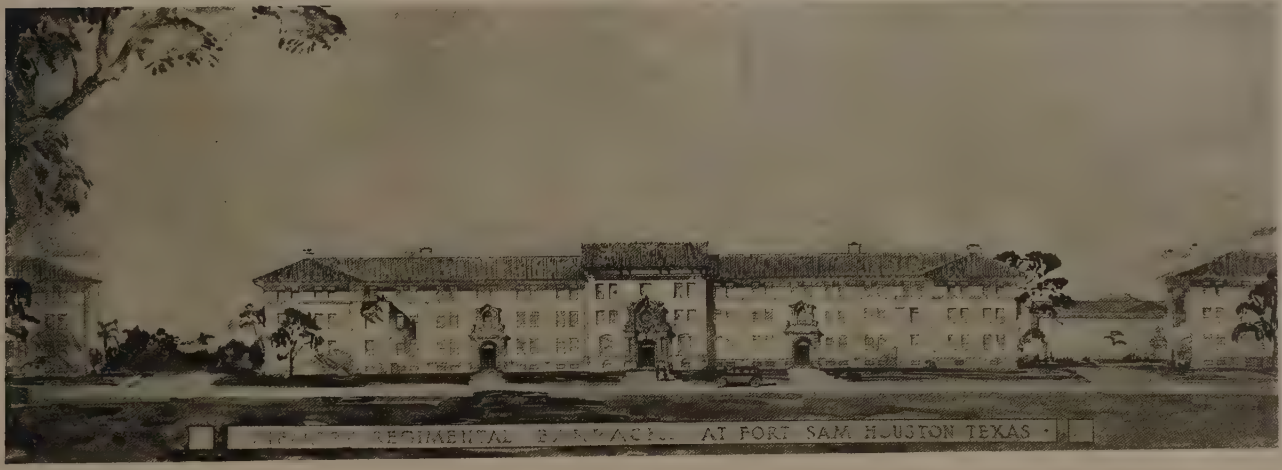
SECOND FLOOR PLAN

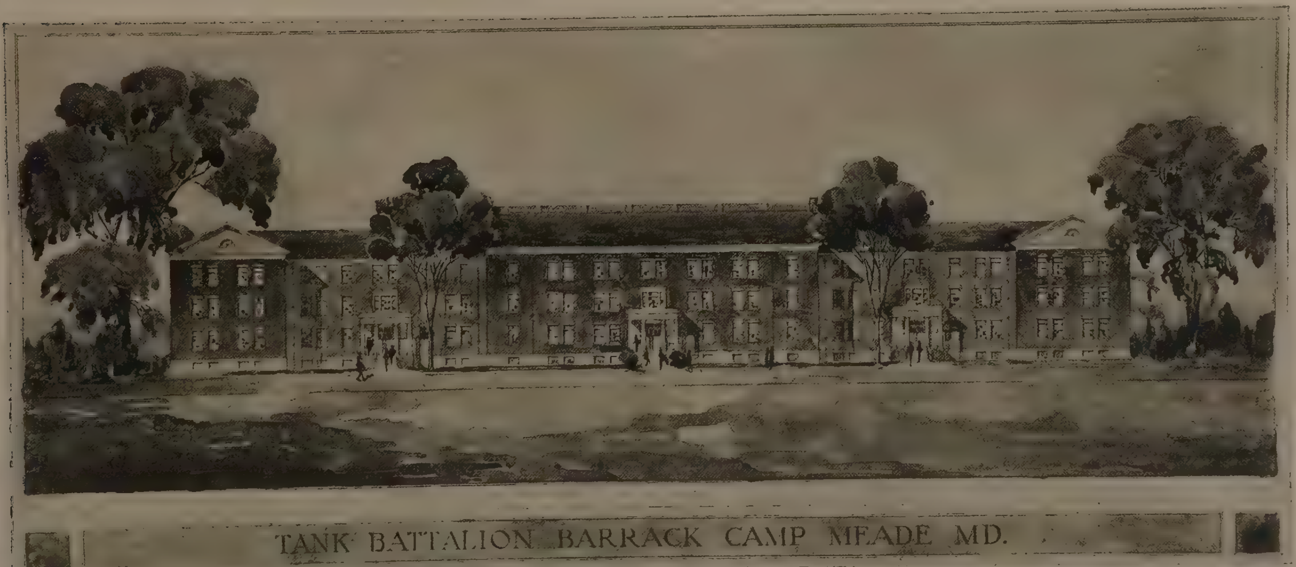


·FIRST FLOOR PLAN·
SCALE 1/16"=1'0"

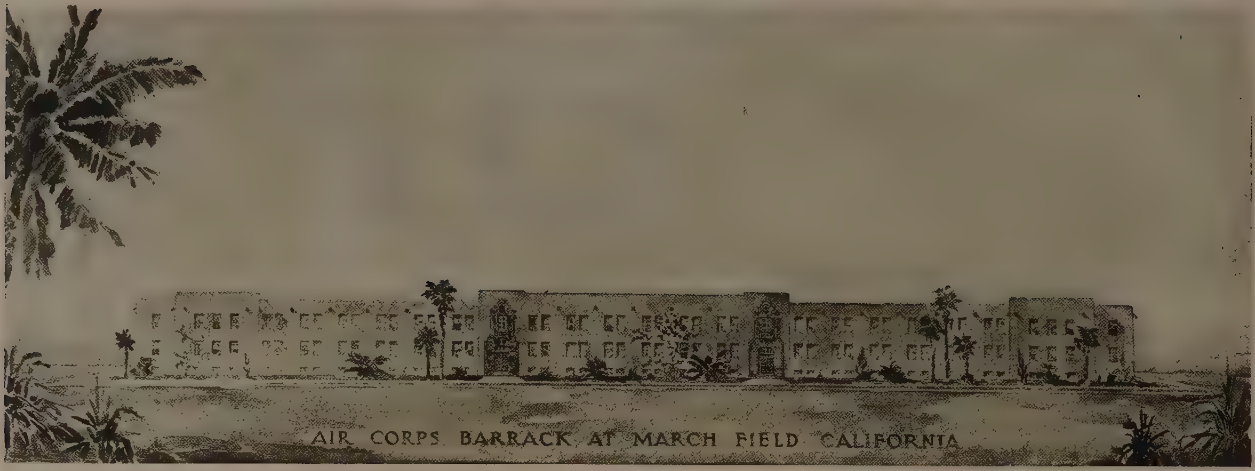
Regimental Barracks, Camp Devens, Mass. DESIGNED UNDER THE DIRECTION OF THE QUARTERMASTER GENERAL

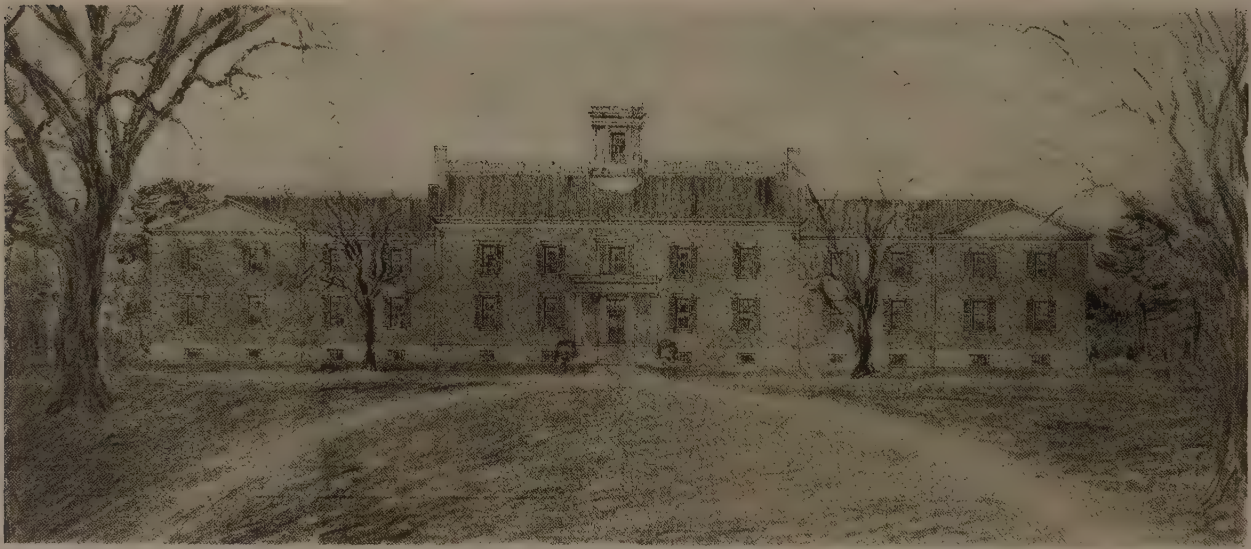

INFANTRY BATTALION BARRACK AT FORT WADSWORTH N.Y.


INFANTRY REGIMENTAL BARRACKS AT FORT SAM HOUSTON TEXAS

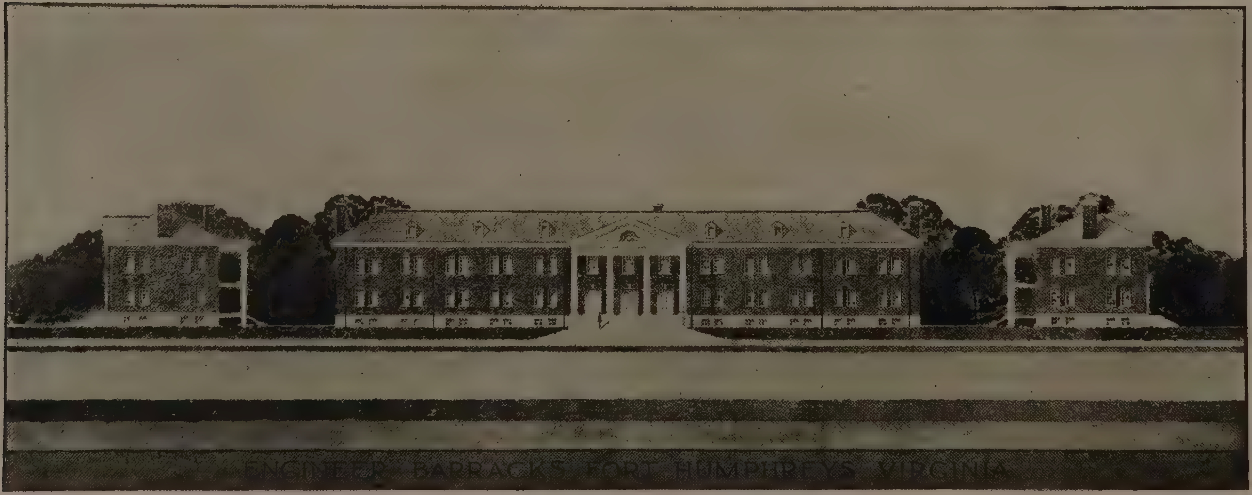

TANK BATTALION BARRACK CAMP MEADE MD.

Some New Army Buildings DESIGNED UNDER THE DIRECTION OF THE QUARTERMASTER GENERAL

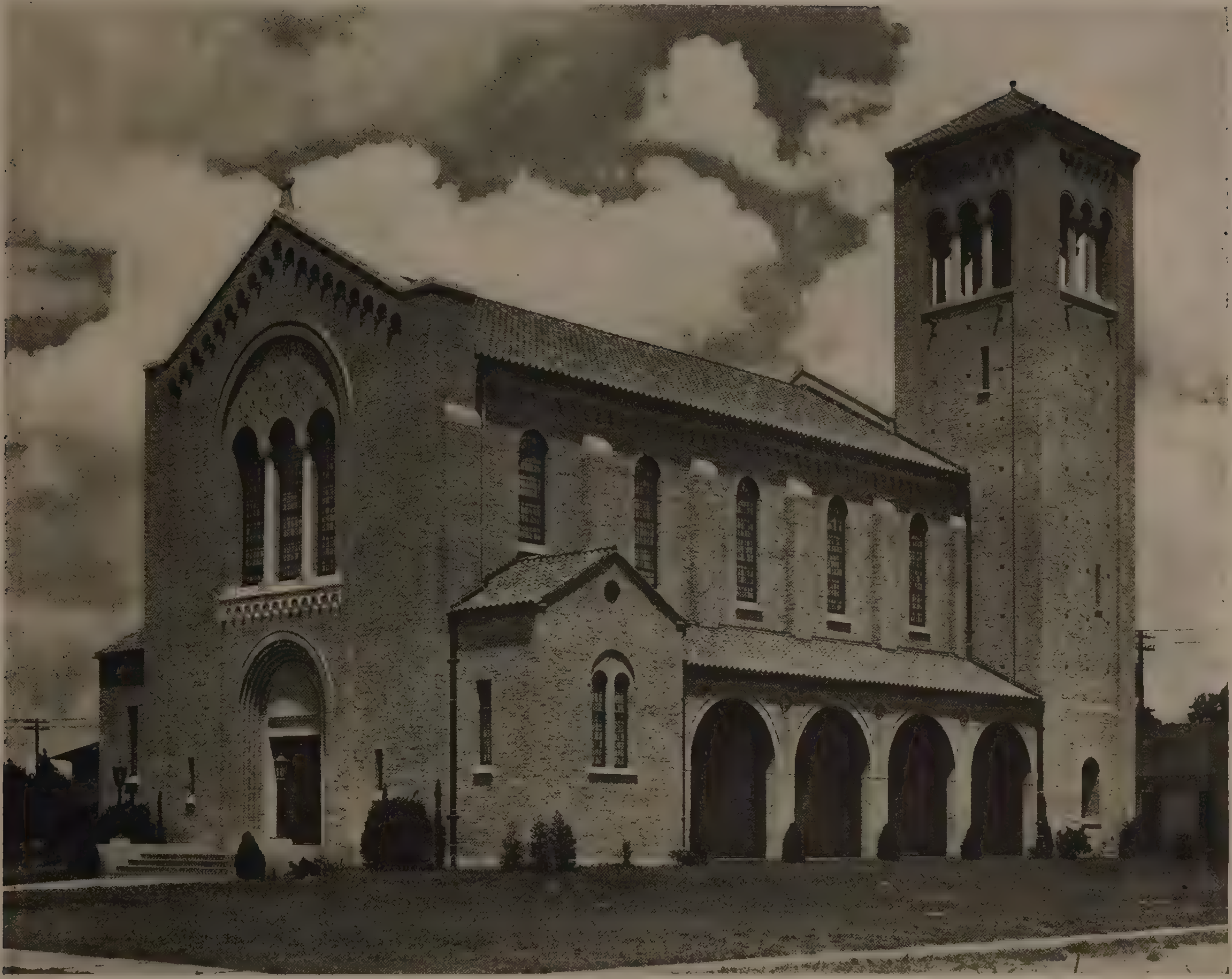

AIR CORPS BARRACK AT MARCH FIELD CALIFORNIA



Administration Building, Camp Meade, Md.


ENGINEER BARRACKS FORT HUMPHREYS VIRGINIA

Some New Army Buildings designed under the direction of the quartermaster-general



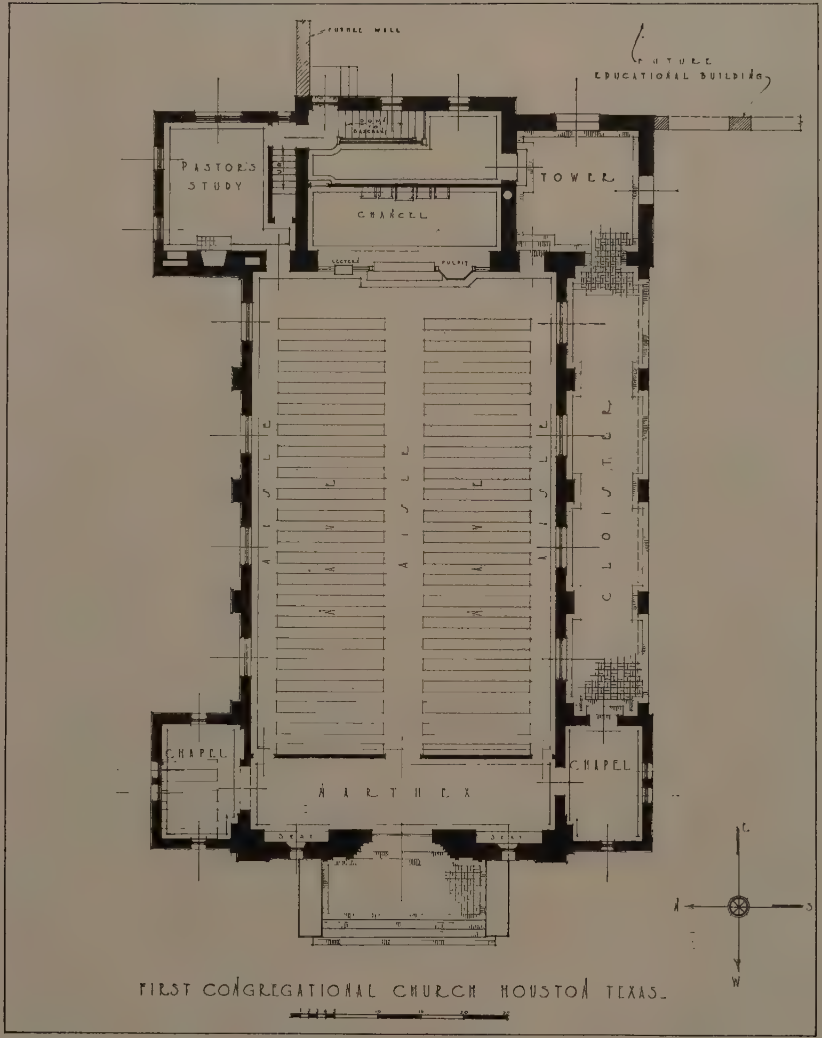
There was a very small appropriation available for this building—less than $60,000 all told. The building committee was persuaded to build only the first unit of their complete group at present, and build it properly rather than spread the appropriation over the whole scheme inadequately.

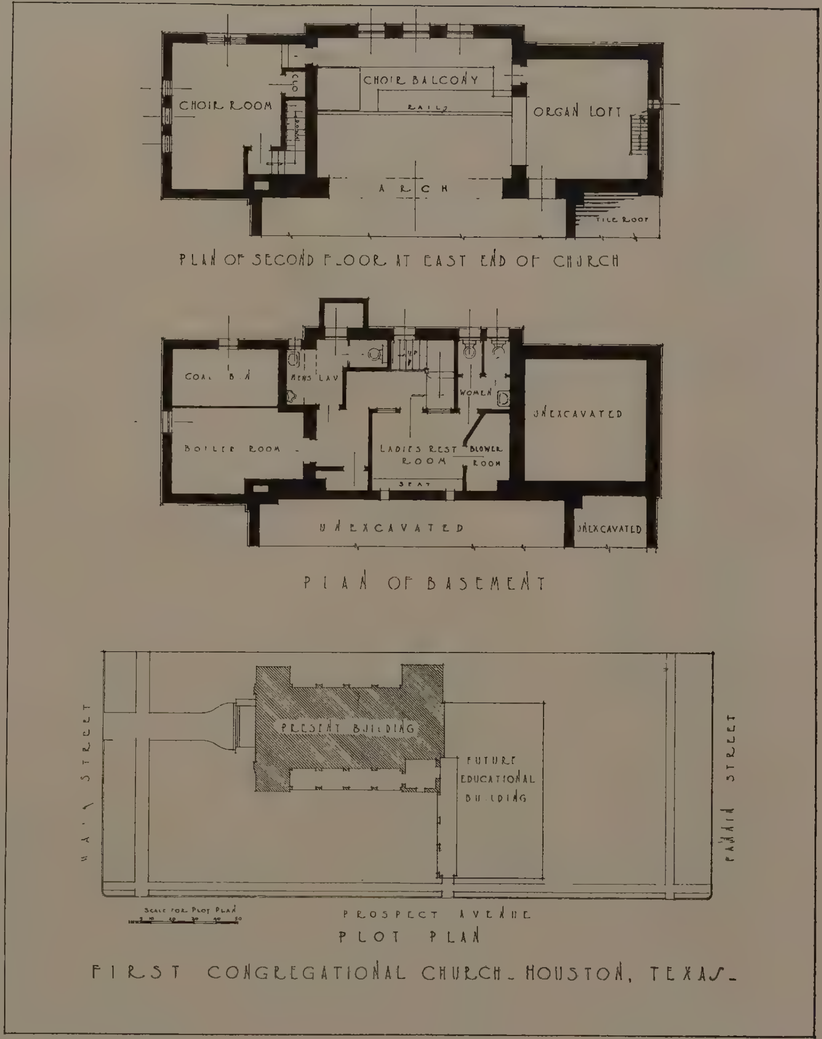
The building is of interlocking tile, faced with rough-texture buff brick in five slightly varying shades. The roof is covered with fire-flashed Italian tile in brown, dark red, and purple. The small tile inserts over the front entrance and cloister piers are greenish blue and old gold.

Inside, the walls are of roughly trowelled plaster above a dado of composition units. In the last coat of plaster sufficient buff coloring matter was added to obviate the necessity for painting. Interior trim, pews, chancel furniture, and panelling are of oak finished in dark brown stain, with flat varnish final coats.

The timbering of the roof is stained brown, the chamfers on the trusses being lined with blue-green. The metal windows are painted brown, over which is a glaze of light green. The glass is cathedral glass, varying from ivory to deep amber.

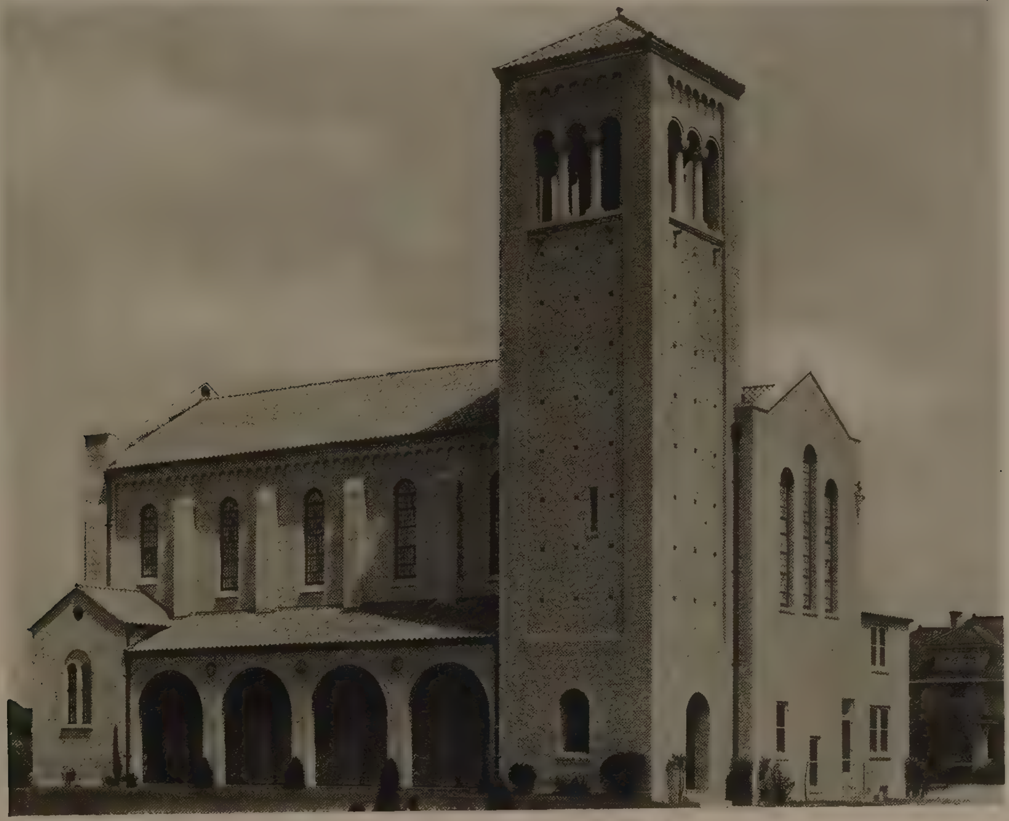
First Congregational Church, Houston, Texas J. W. NORTHROP, JR., ARCHITECT

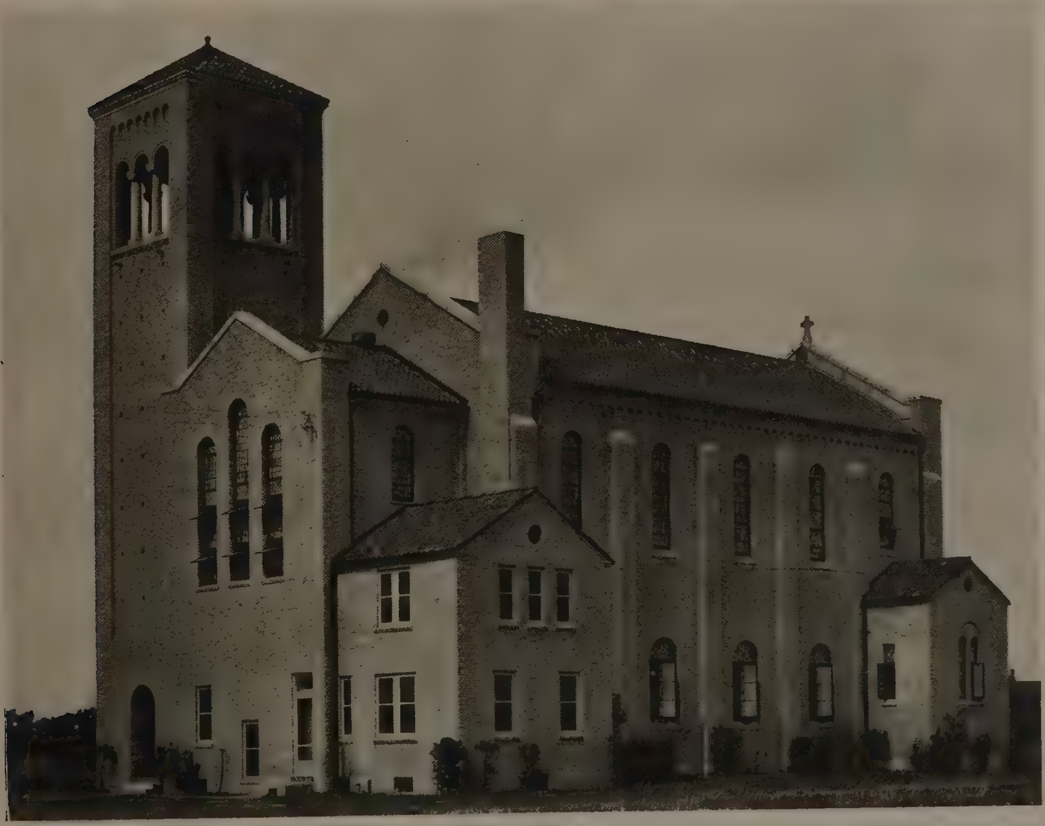




First Congregational Church, Houston, Texas

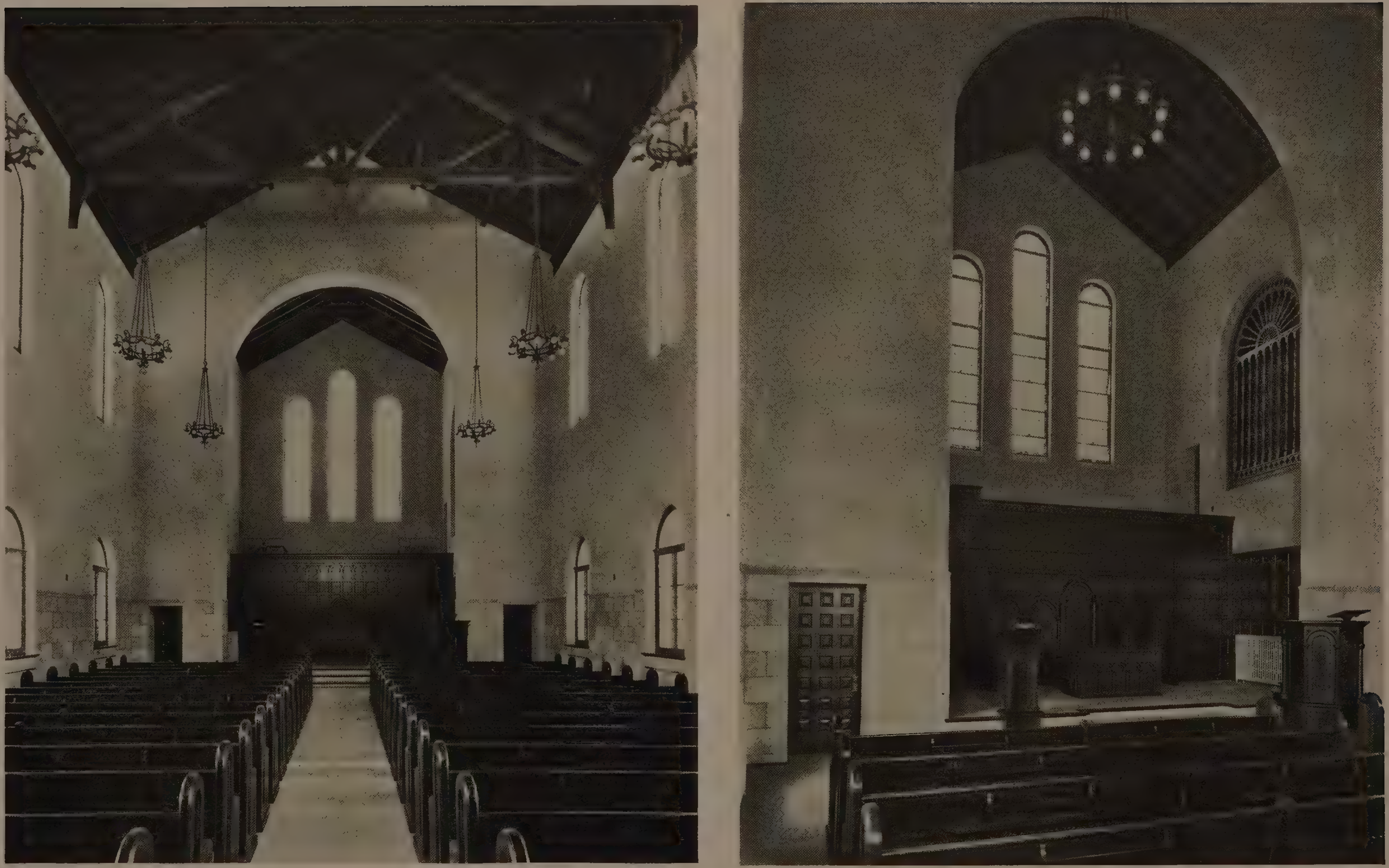
J. W. NORTHROP, JR., ARCHITECT



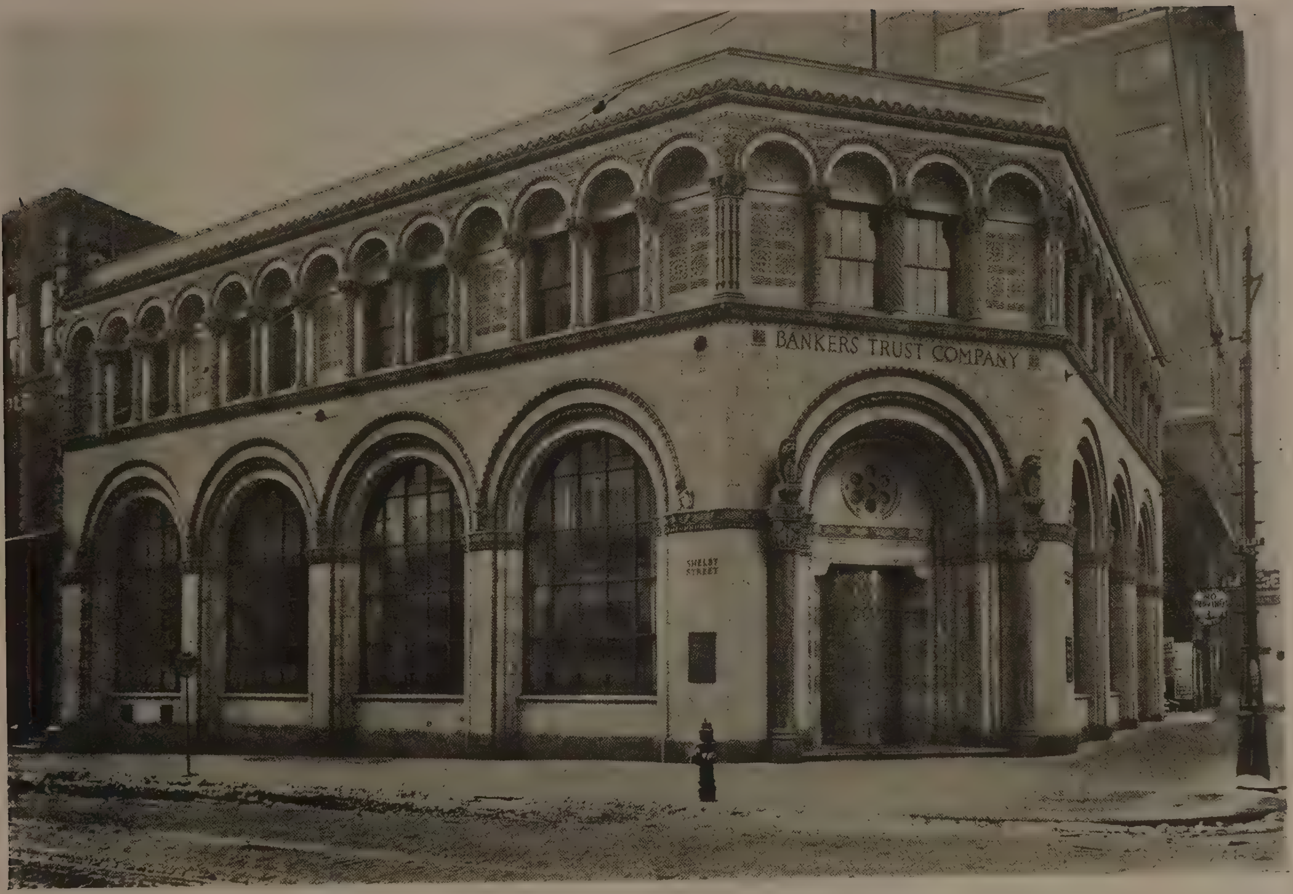


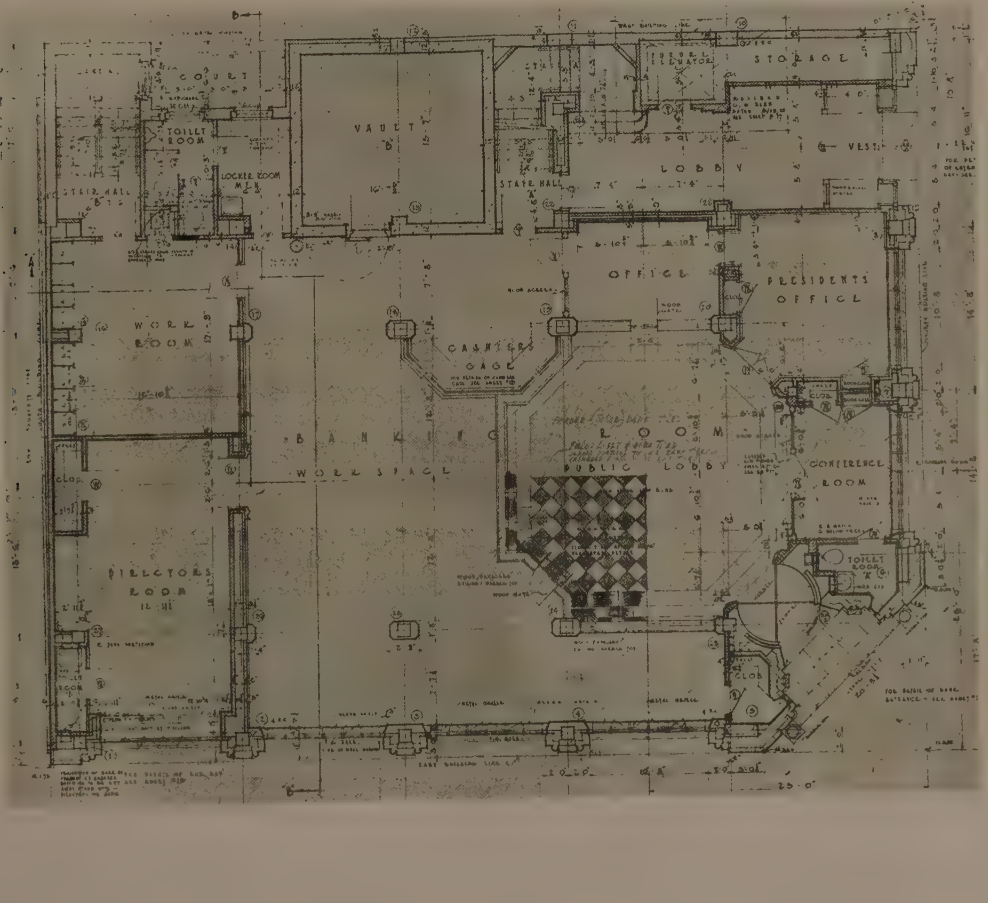
First Congregational Church, Houston, Texas

J. W. Northrop, Jr., Architect



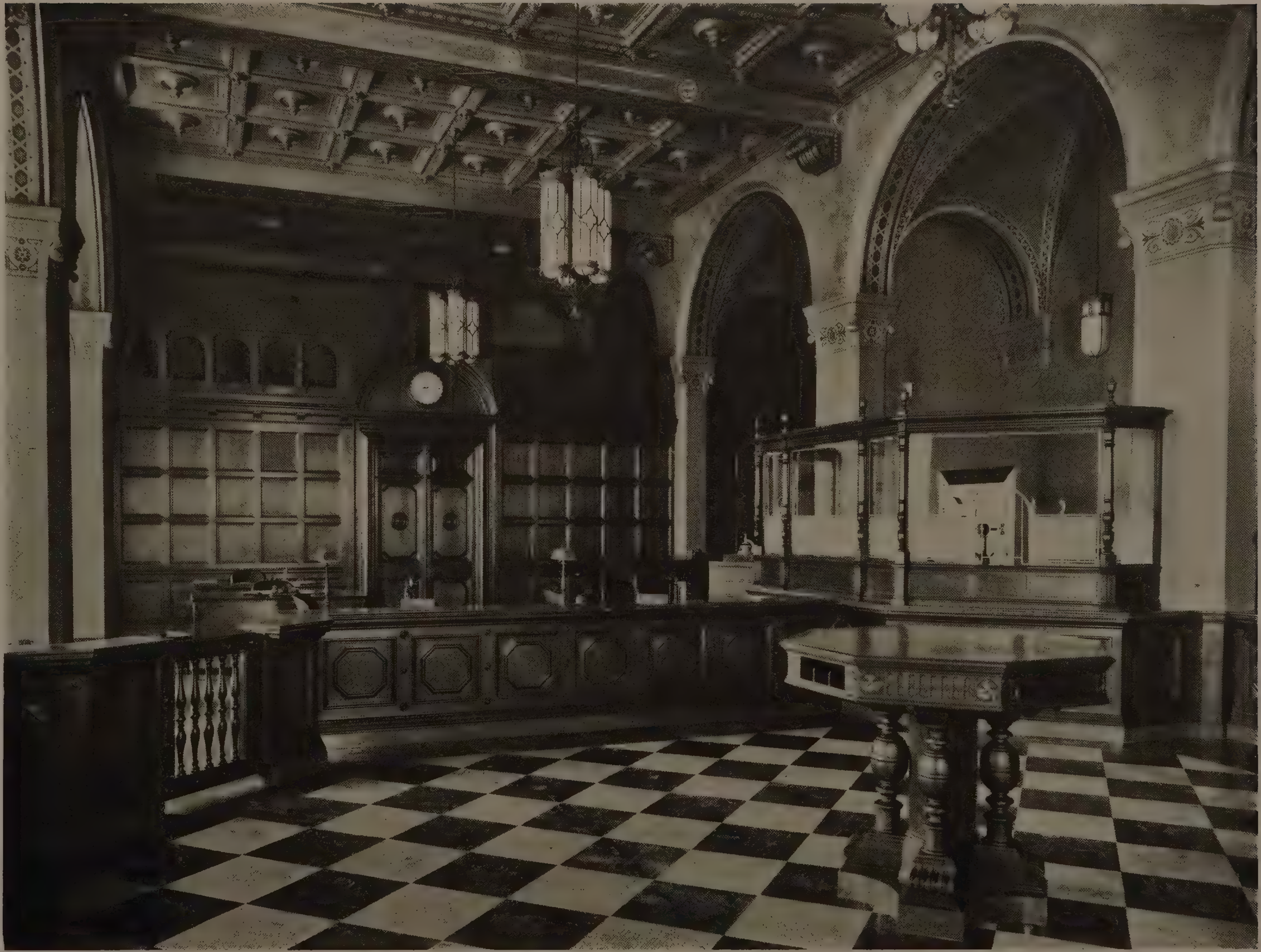
First Congregational Church, Houston, Texas
J. W. NORTHROP, JR., ARCHITECT





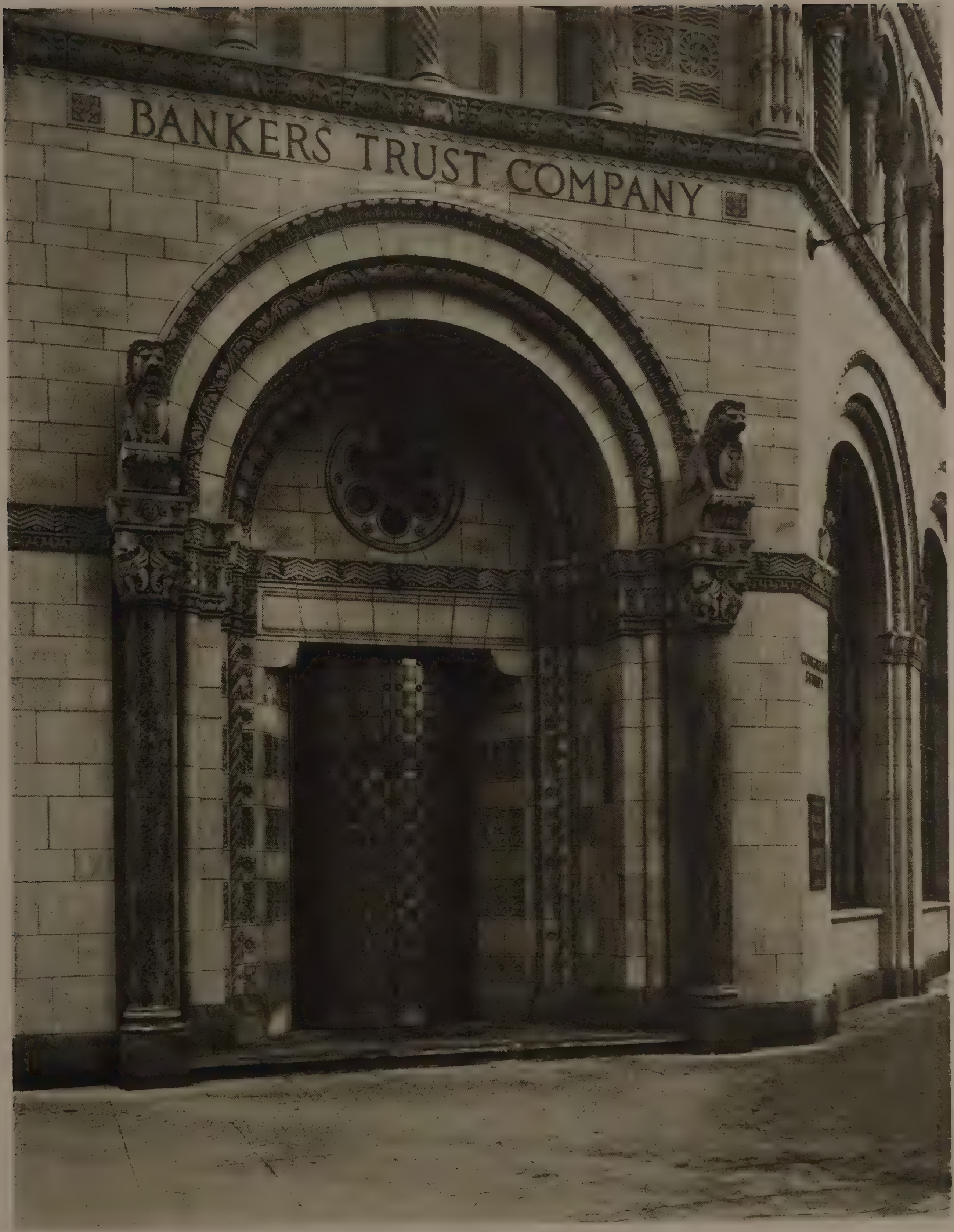
Bankers
Trust
Company,
Detroit,
Mich.

Smith,
Hinchman
& Grylls,
Architects



Bankers Trust Company, Detroit, Mich.

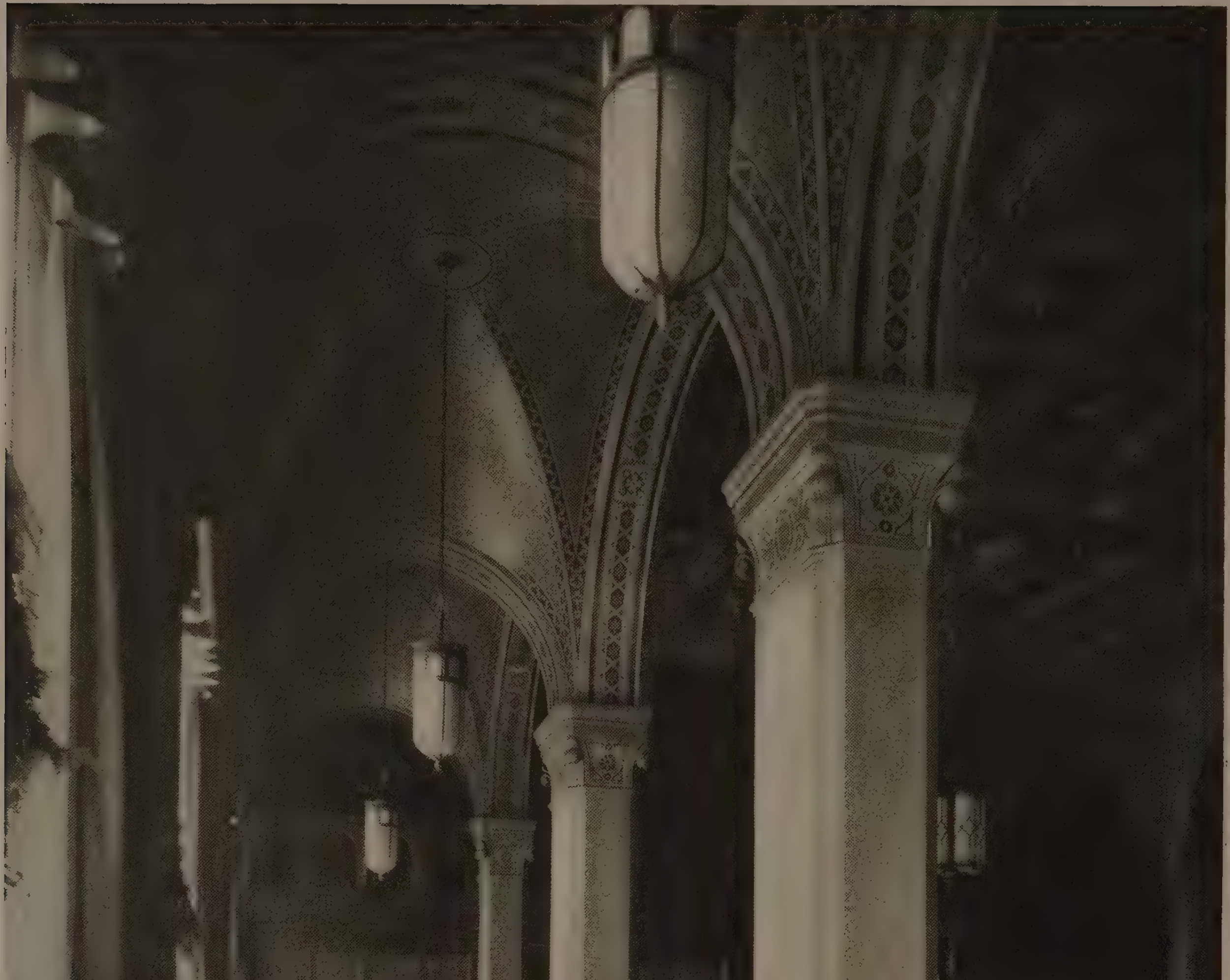
smith, hinchman & grylls, architects



Entrance detail

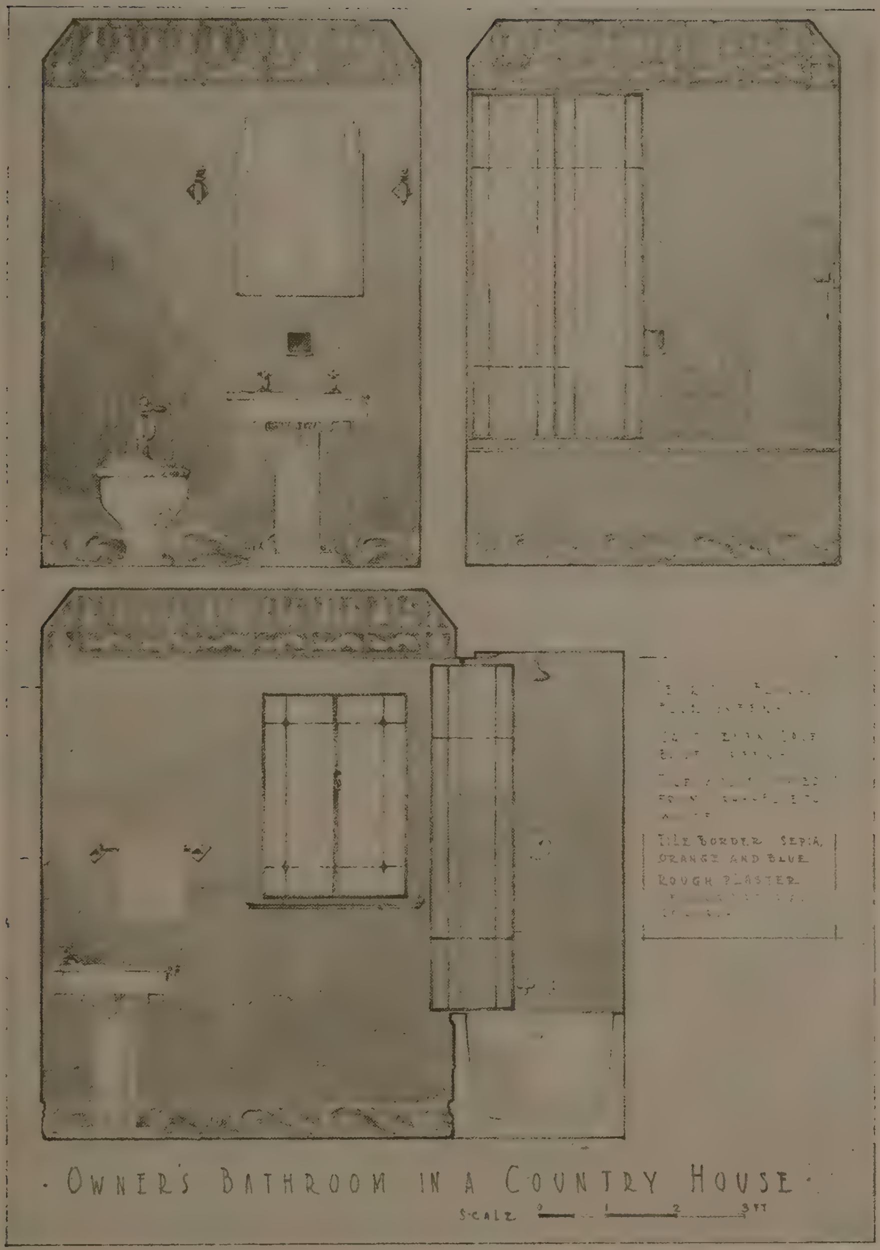
Bankers Trust Company, Detroit, Mich.

Smith, Hinchman & Grylls, Architects



Bankers Trust Company, Detroit, Mich.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS


TILE BORDER SEPIA, ORANGE AND BLUE
ROUGH PLASTER
· OWNER'S BATHROOM IN A COUNTRY HOUSE ·
SCALE 0 1 2 3 FT

DESIGN AWARDED FIRST PRIZE

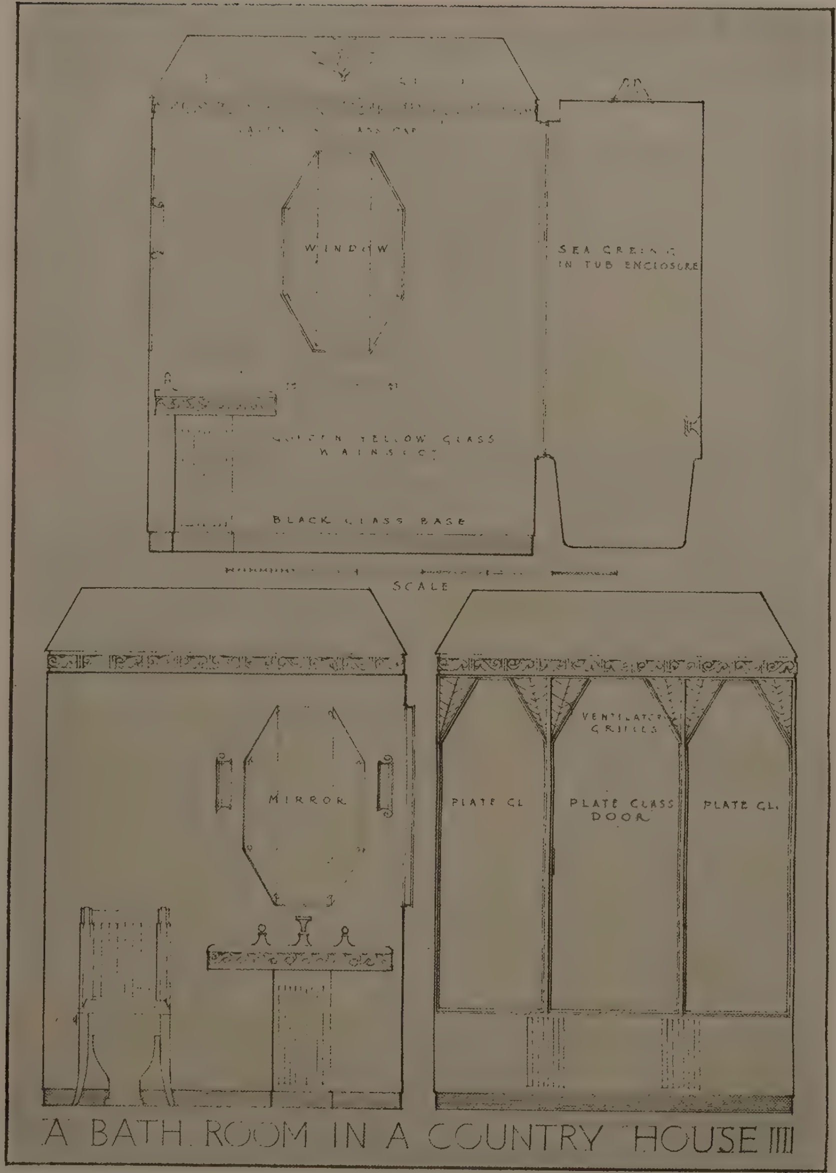
By Walter J. Campbell, Danbury, Conn.

ARCHITECTURE's Competition XII—Report of the Judges

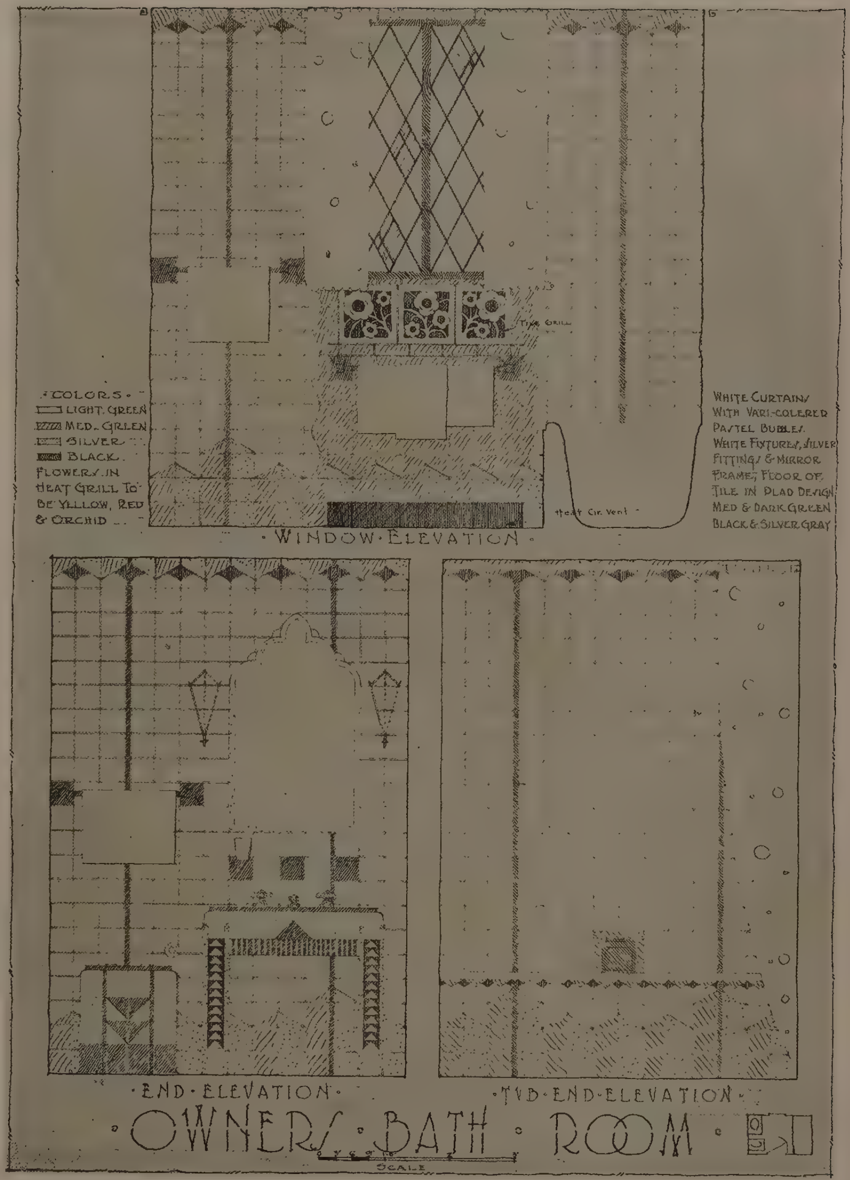
THE final competition in ARCHITECTURE's first series of twelve called for an "Owner's bathroom in a country house. Size: 5½ x 8½ feet; 8 feet high. Entrance in middle of longer side, with window opposite. Use any material desired for floor and walls. Show elevation of window side of room and both ends at ¾-inch scale. Indicate general character of material (*not* by trade names) and color scheme."

The most pronounced feature of the many drawings submitted was a marked tendency toward modernistic treatment. In the process of elimination, the judges found it desirable to determine in their own minds the extent to which pictorial or decorative design might successfully be carried out in a room designed for purely utilitarian purposes and to make their awards in favor of those who were at least more moderate in their treatments.

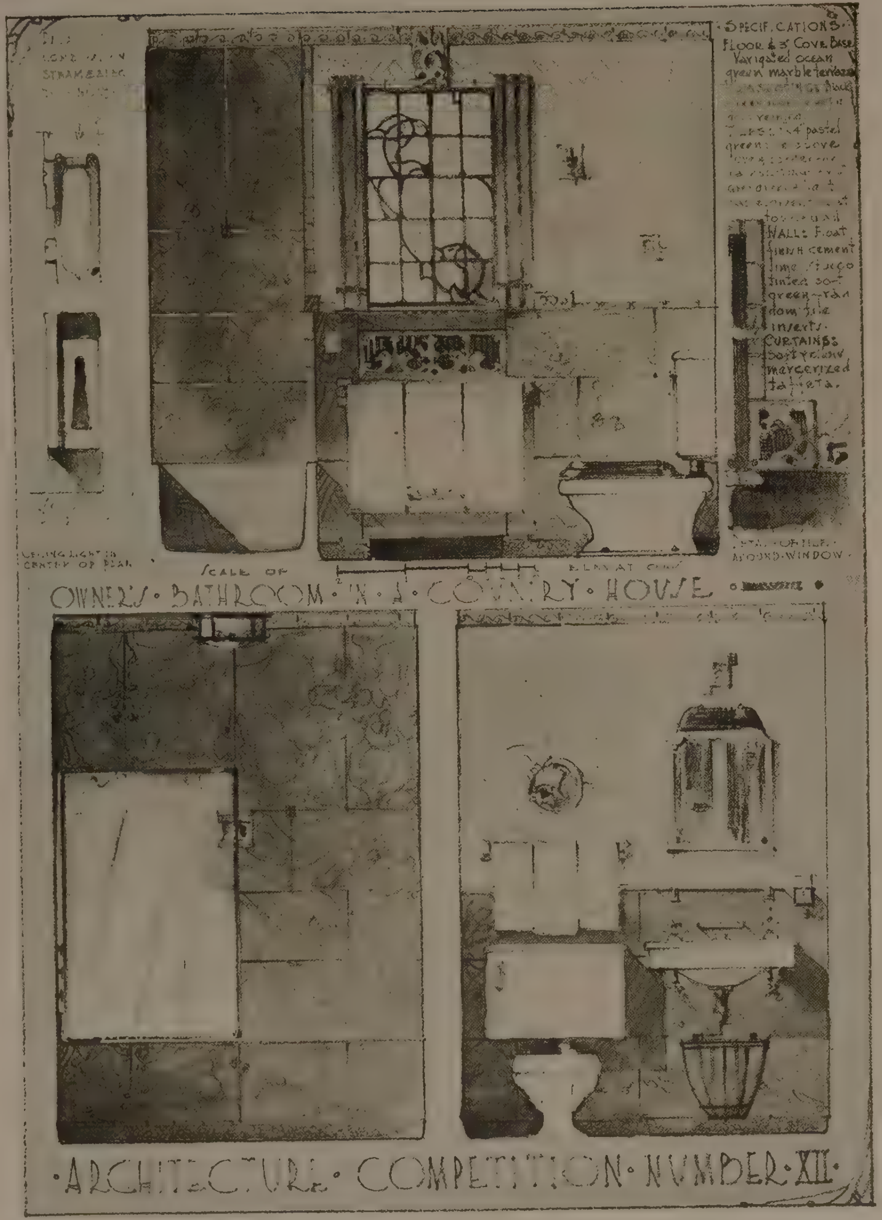
The prizes are awarded as follows: First Prize, to Walter J. Campbell, Danbury, Conn. Second Prize, to Hiram A. Salisbury, Houston, Texas. Third Prize, to A. D. Pickett, New York, N. Y. Fourth Prize, to Hilyard Robert Robinson, Washington, D. C. Fifth Prize, to Ben Wyatt, Auburn, Ala.



Design Awarded Second Prize By Hiram A. Salisbury, Houston, Tex.

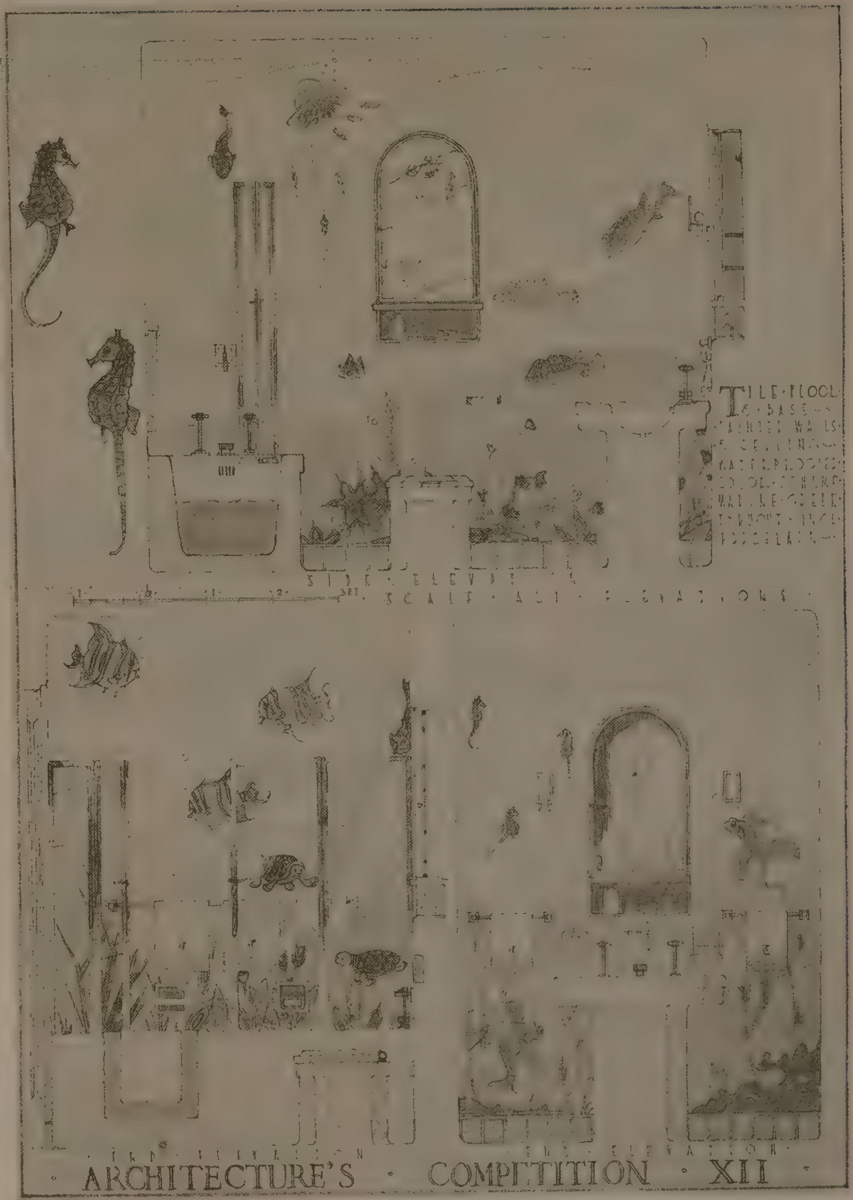

· COLORS ·
▭ LIGHT GREEN
▨ MED. GREEN
▤ SILVER
■ BLACK
FLOWERS IN HEAT GRILL TO BE YELLOW, RED & ORCHID
TILE GRILL
Heat Cir. Vent
WHITE CURTAINS WITH VARI-COLORED PASTEL BUBBLES.
WHITE FIXTURES, SILVER FITTINGS & MIRROR FRAME; FLOOR OF TILE IN PLAD DESIGN MED & DARK GREEN BLACK & SILVER GRAY
· WINDOW · ELEVATION ·
· END · ELEVATION ·
· TUB · END · ELEVATION ·
· OWNERS · BATH · ROOM ·
SCALE

Design Awarded Third Prize By A. D. Pickett, New York, N. Y.


SPECIFICATIONS
Floor & 3" Cove Base
Variegated ocean green marble terrazzo
Tiles 4" pastel green
Walls: Float finish cement lime stucco tinted soft green—random tile inserts.
Curtains: Soft yellow mercerized taffeta.
Detail of tile around window
Ceiling light in center of plan
Scale of
Owner's · Bathroom · in · a · Country · House
· Architecture · Competition · Number · XII ·

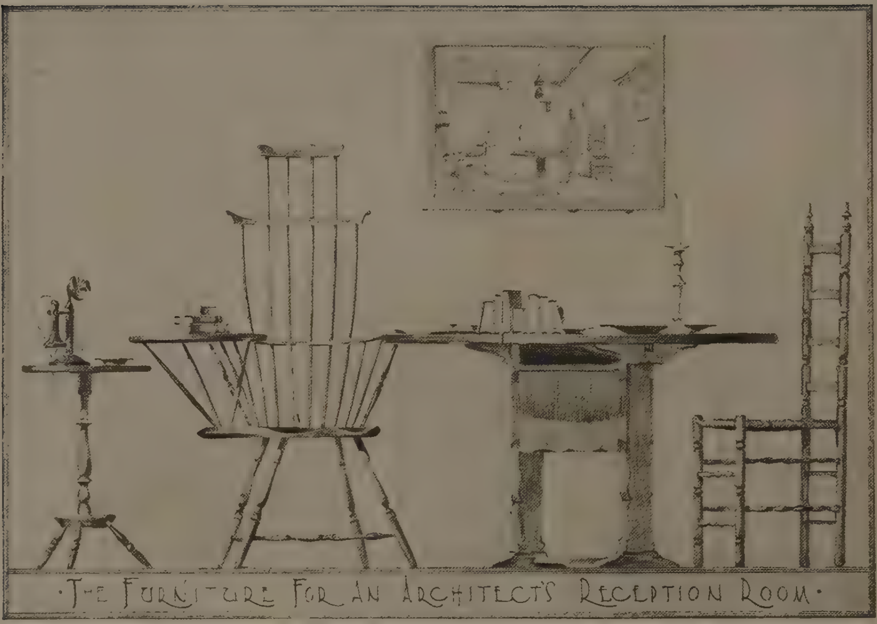
Design Awarded Fourth Prize

By Hilyard Robert Robinson, Washington, D. C.



Design Awarded Fifth Prize

By Ben Wyatt, Auburn, Ala.


·THE FURNITURE FOR AN ARCHITECT'S RECEPTION ROOM·

ANTHONY THORMIN

ARCHITECTURE'S Medal Awards

THE series of twelve monthly competitions upon minor problems of design comes to a close with the awards printed in the preceding three pages. These competitions have been enjoyed both by the contestants and by the wider circle of subscribers, if we may judge by many letters received. The subjects have covered a rather wide range, yet without involving any great burdens, either in study or in the execution of drawings. The resulting entries have been, for the most part, creditable.

ARCHITECTURE's most appreciative thanks are hereby extended to the gentlemen who have served as judges. The jury of three has been made up in various ways. Its original members were: H. Van Buren Magonigle, President New York Chapter A. I. A.; Edmund S. Campbell, Dean of the Beaux Arts Institute of Design; and the Editor. Mr. Campbell's departure from New York to the University of Virginia's architectural department, after the fourth competition, brought about the addition of J. Monroe Hewlett to the Jury. In absences from the city upon judgment dates thereafter, on the part of one or another member, Alexander B. Trowbridge, now Director of the American Federation of Arts, consented to serve.

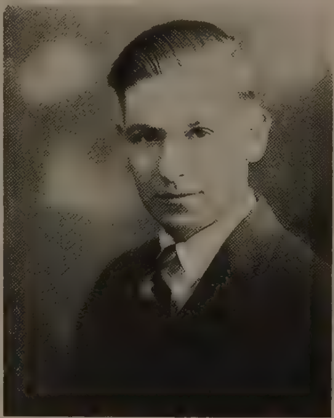
And now, in accordance with the provisions of the programme, the judges have carefully examined again the prize winners in all twelve monthly competitions to select three drawings which show the greatest merit in design. It has been a harder task than any one of the monthly judgments, in that the problems differed so widely, and the successful solutions therefore were the more difficult to compare one with another. After mature deliberation, however, the Jury unanimously agrees upon the following:

ARCHITECTURE's Gold Medal to Anthony Thormin, of Cleveland, Ohio.

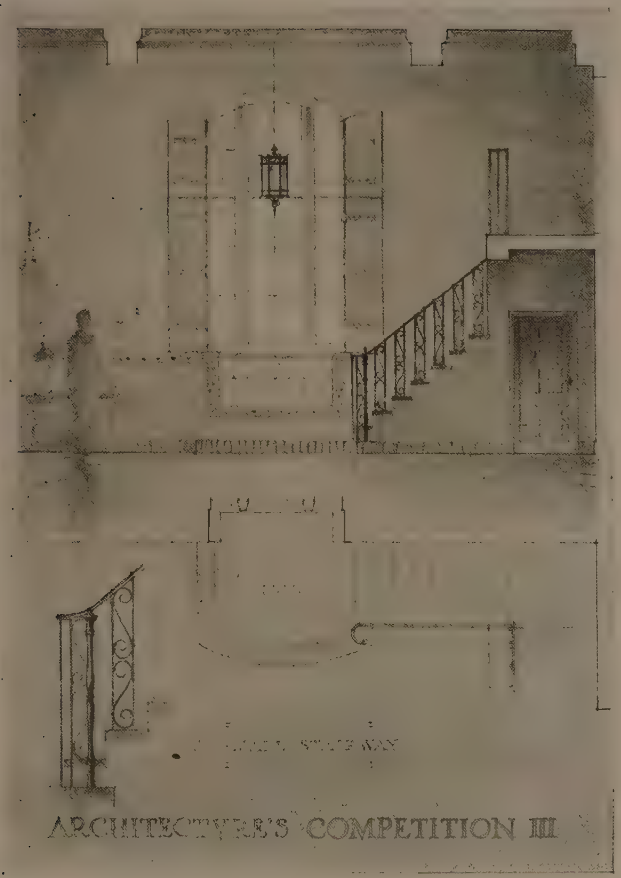
ARCHITECTURE's Silver Medal to Robert W. McLaughlin, Jr., of New York.

ARCHITECTURE's Bronze Medal to Hilyard Robert Robinson, of Washington, D. C.

The medals have been suitably engraved and forwarded to the gentlemen named. A few biographical notes concerning each are added herewith.



Anthony Thormin, Gold Medallist, is twenty-five years old. He was born in Pittsburgh and took his degree of Bachelor of Arts in Architecture at the Carnegie Institute of Technology. He gained his Master's degree at the Massachusetts Institute of Technology. Mr. Thormin is at present employed by the firm of Small & Rowley, Architects, Cleveland. In addition to winning first place in Competition VIII, he was awarded third prize in Competition XI.

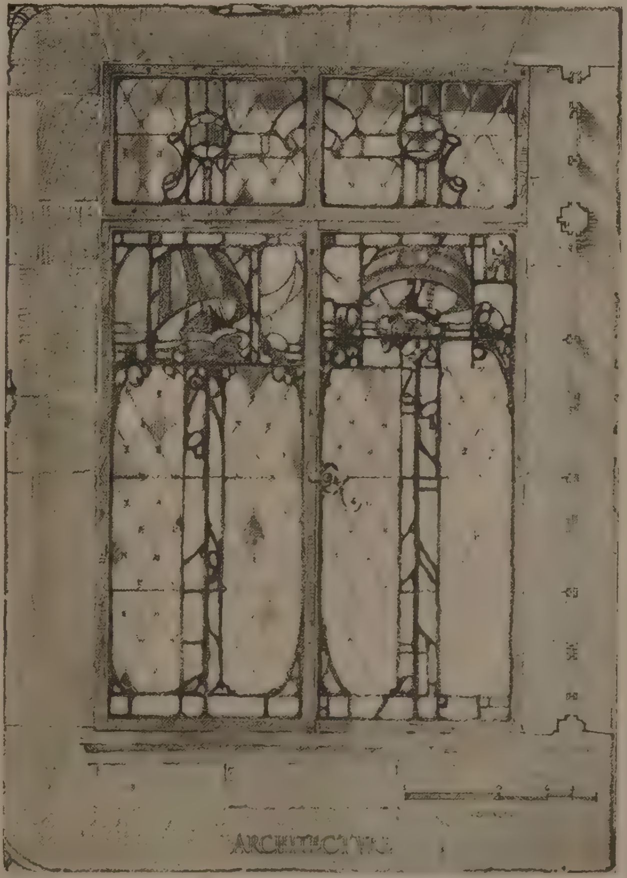


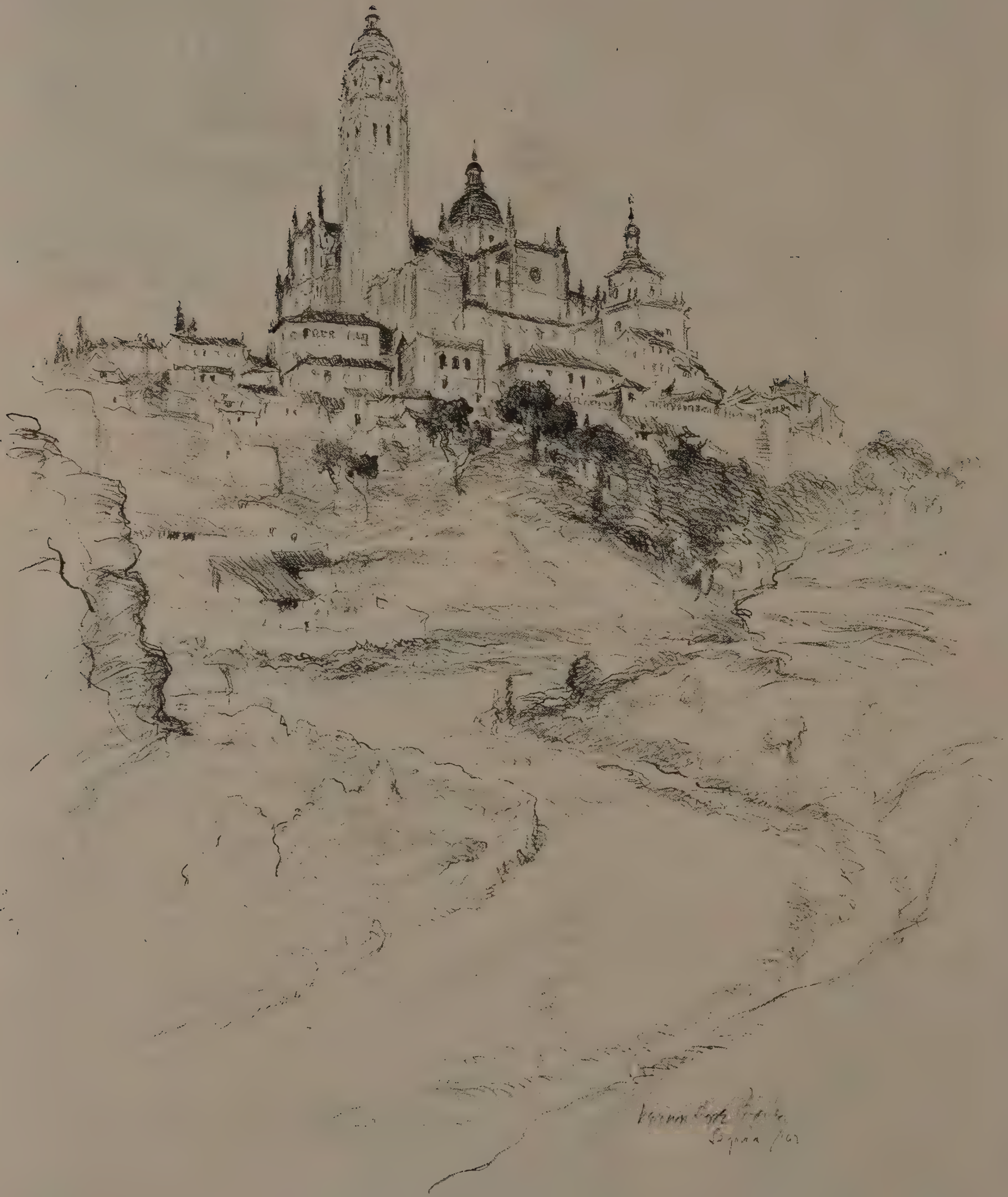
"A small stairway leading from a studio to the owner's sleeping quarters above." —ROBERT W. McLAUGHLIN, JR.

Robert W. McLaughlin, Jr., Silver Medallist, born June 24, 1900, served in the United States Navy in 1918, took his A.B. at Princeton in 1921, and his Master's degree at the same university in 1925. He began his architectural studies under Howard Crosby Butler, was Proctor Fellow in Architecture at Princeton, and travelled abroad in 1926. With Ides Van der Gracht, he is soon to publish a monograph on San Gimignano. Until recently he had been in the office of Mr. Magonigle, who, incidentally, was the most surprised member of the Jury to find that a design had been submitted by one of his elevés.

Hilyard Robert Robinson, Bronze Medallist, born in Washington, D. C., acquired his architectural training in various institutions, among them the well-known St. Nazaire mud. His studies at the Pennsylvania Museum and School of Industrial Arts brought a certificate in 1919, after which he studied at the University of Pennsylvania and at Columbia, being graduated from there in 1924. He served his apprenticeship of two years in the office of Paul B. La Velle, New York, and is at present instructor in architecture at Howard University, Washington, D. C. Mr. Robinson entered five of the competitions, winning a first, a second, and a fourth prize.

"A leaded-glass window in the library of an American gentleman." —HILYARD ROBERT ROBINSON.





Segovia: The Cathedral as Seen from the Arroyo Clamores

From "New Trails in Old Spain," by Vernon Howe Bailey. Copyright, 1928, by J. H. Sears & Co., Inc., N. Y.

ARCHITECTURE'S PORTFOLIO
OF
BAY WINDOWS

## *Subjects of Previous Portfolios*

STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)
February, 1927

PANELLING OF THE ENGLISH TYPES
January, 1927

STONE MASONRY TEXTURES
March, 1927

FANLIGHTS AND OTHER OVERDOOR TREATMENTS
May, 1927

DOOR HARDWARE
August, 1927

TEXTURES OF BRICKWORK
June, 1927

IRON RAILINGS
July, 1927

ENGLISH CHIMNEYS
April, 1927

GABLE ENDS
October, 1927

PALLADIAN MOTIVES
September, 1927

CIRCULAR AND OVAL WINDOWS (CLASSIC AND RENAISSANCE)
December, 1927

COLONIAL TOP-RAILINGS OF WOOD
November, 1927

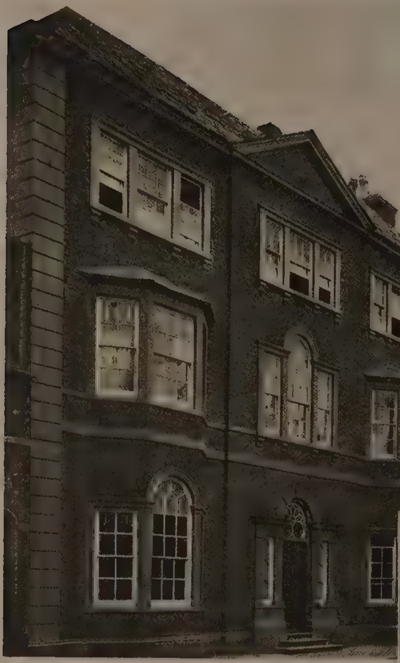
BUILT-IN BOOKCASES
January, 1928

DOOR HOODS
March, 1928

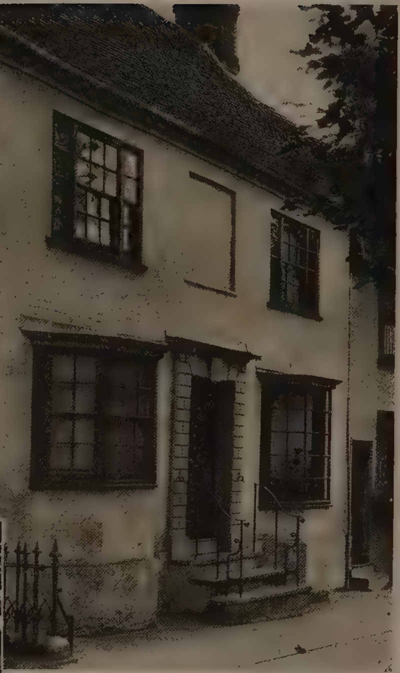
CHIMNEY TOPS
February, 1928

SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Beamed Ceilings
Cupolas
Fences
Stair Ends
Leaded Glass Medallions
Cornices of Wood
Decorative Plaster Ceilings
Garden Steps
English Fireplaces
Floors of Wood
Elevator Doors
Garden Gates
Garden Walls
Rain-Conductor Heads
Stucco Textures
Treillage

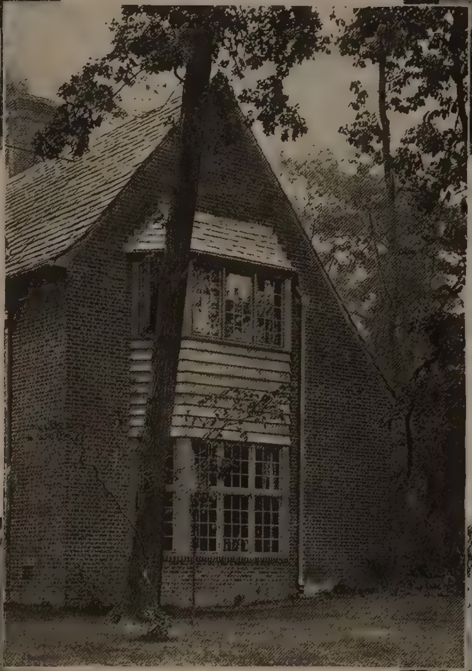


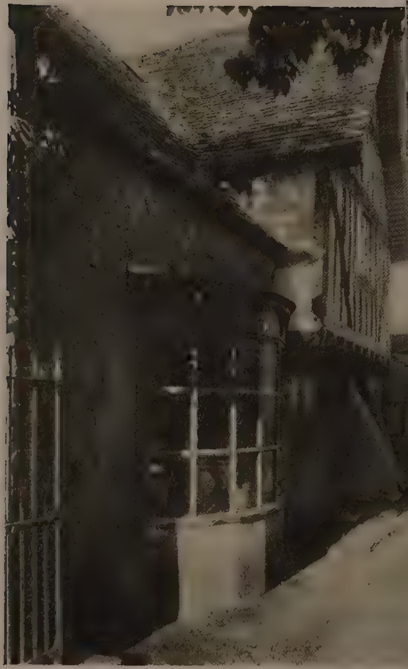
PERSHORE, WORCESTERSHIRE, C. 1775



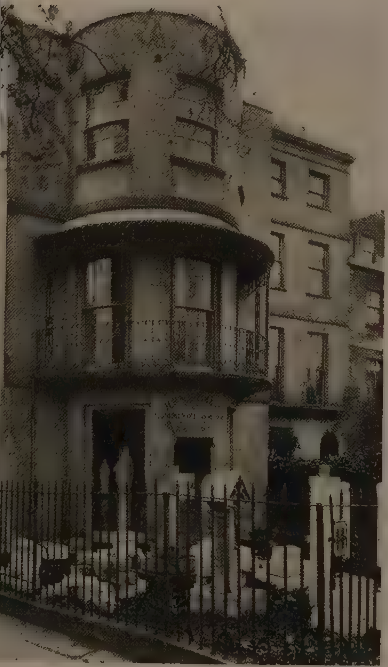
SAFFRON WALDEN, SUFFOLK, C. 1780

B. G. GOODHUE
ASSOCIATES

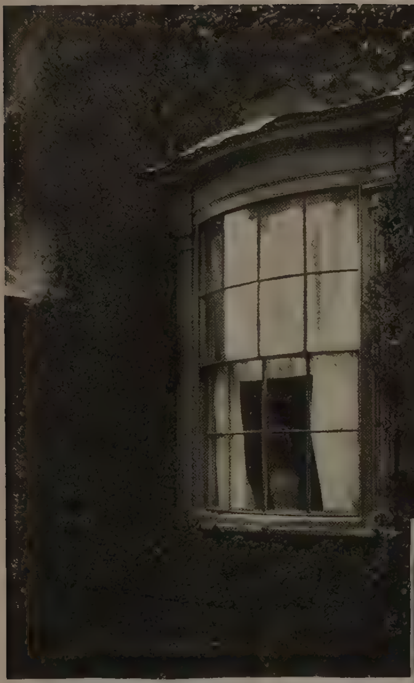




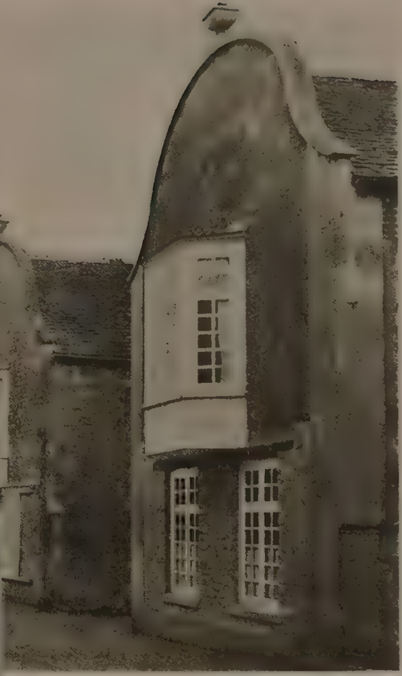
BROADWAY,
WORCESTERSHIRE



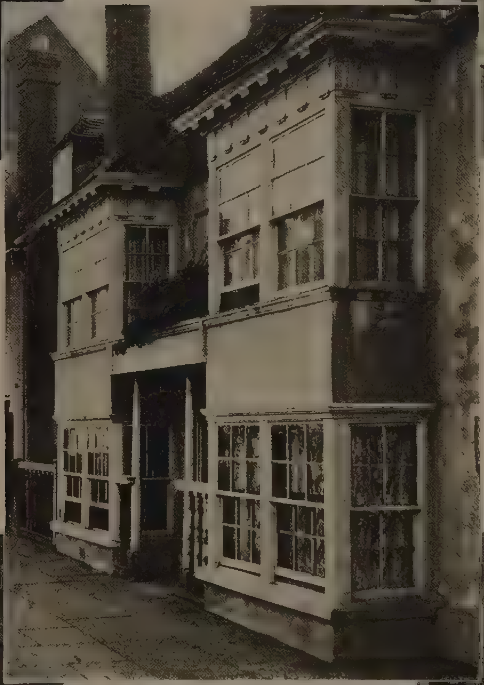
CHELTENHAM,
GLOUCESTERSHIRE,
C. 1820



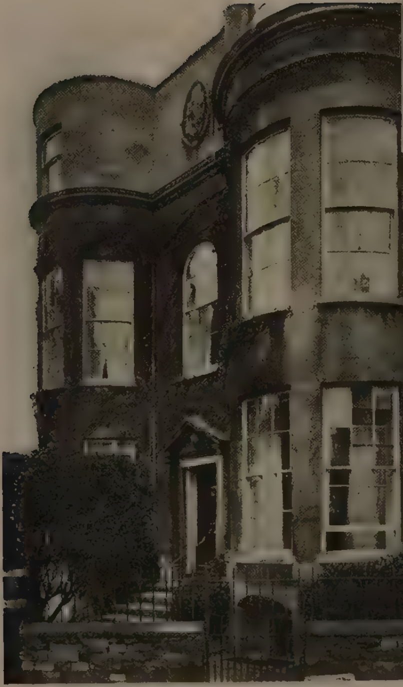
BROADWAY, WORCESTERSHIRE,
C. 1815



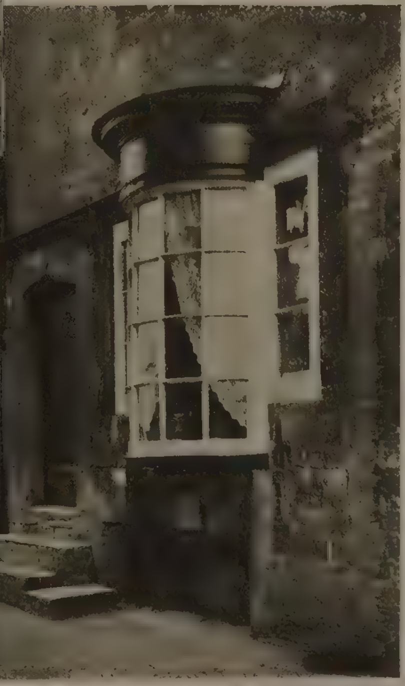
BURFORD, OXFORDSHIRE, C. 1690



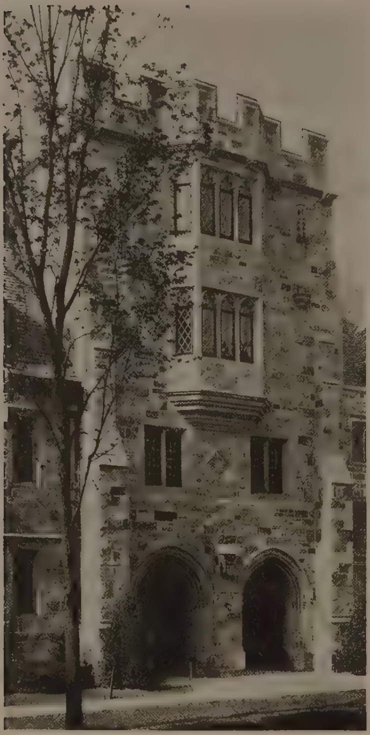
FEANY STRATFORD, HANTS,
C. 1790



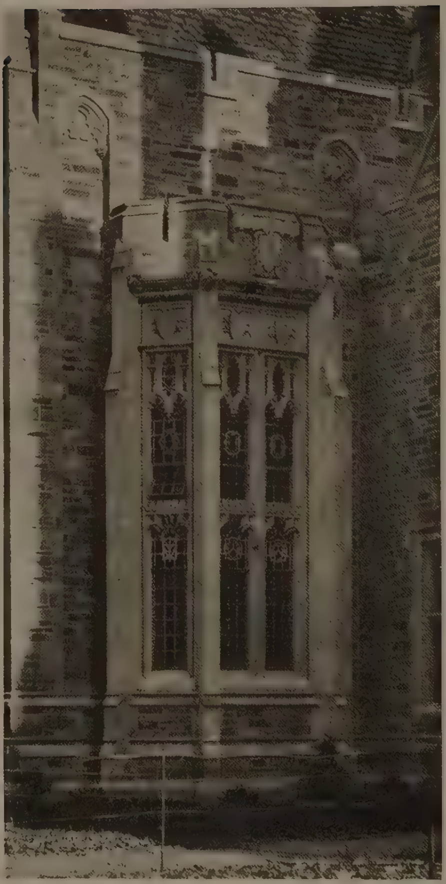
CLIFTON,
GLOUCESTERSHIRE,
C. 1820



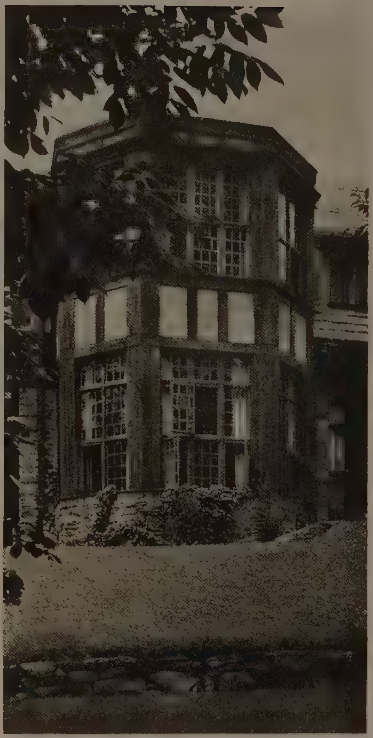
CHIPPING CAMPDEN,
GLOUCESTERSHIRE,
SEVENTEENTH
CENTURY



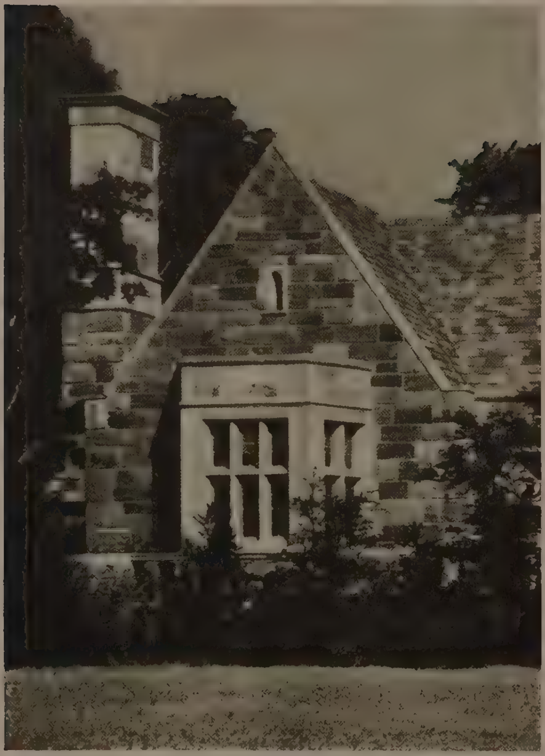
JAMES GAMBLE ROGERS



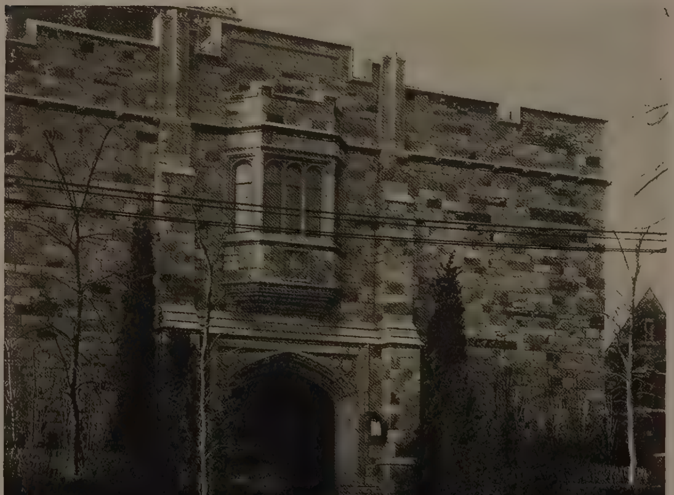
DAY AND KLAUDER



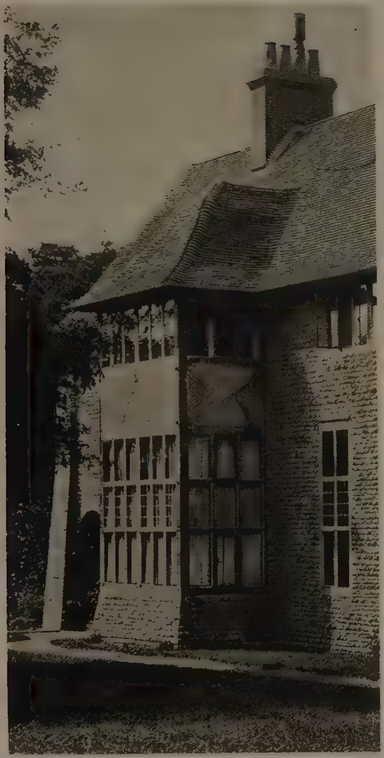
HENRY G. MORSE



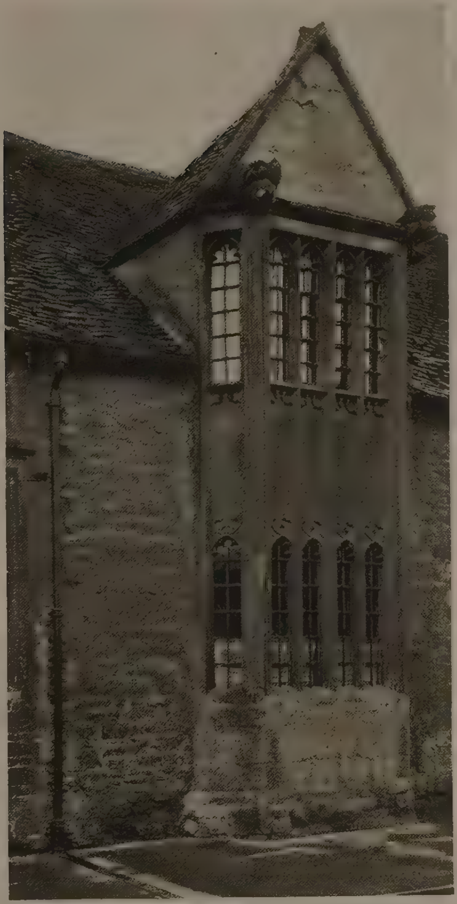
WALTER T. KARCHER AND
LIVINGSTON SMITH



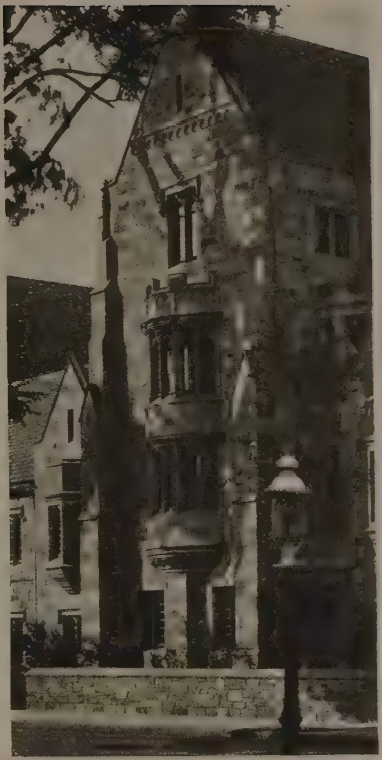
BLACKALL, CLAPP & WHITTEMORE



GODALMING, SURREY

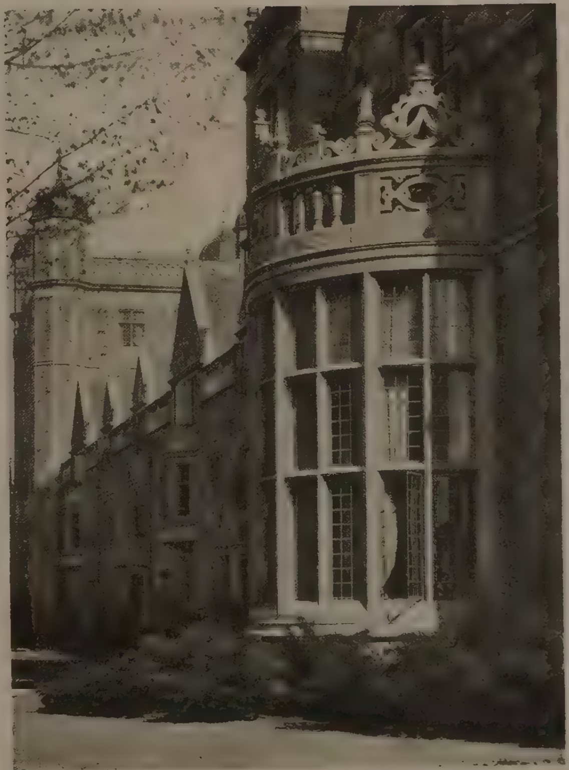


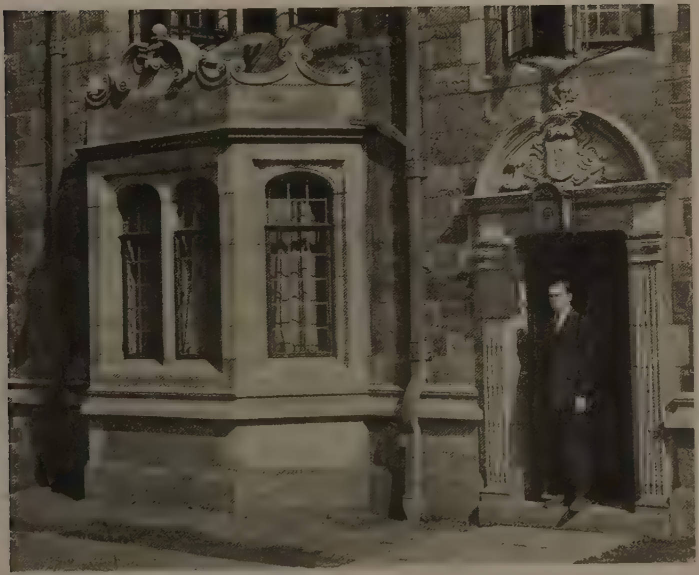
CAMPDEN, GLOUCESTERSHIRE, 1480



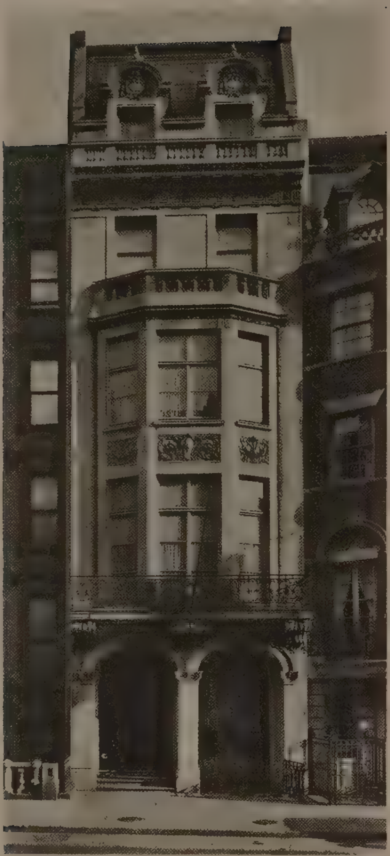
JAMES GAMBLE ROGERS

YORK & SAWYER

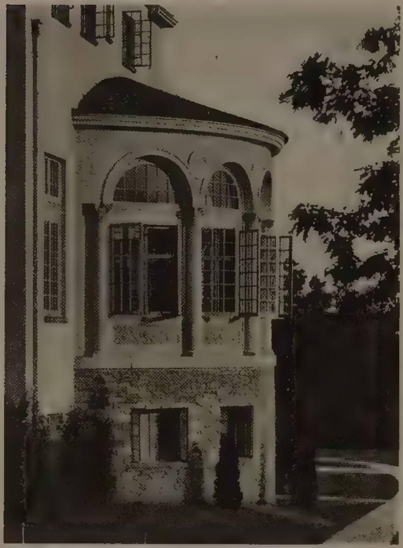




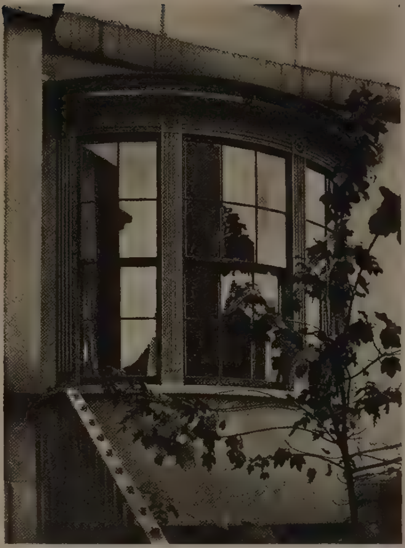
YORK & SAWYER



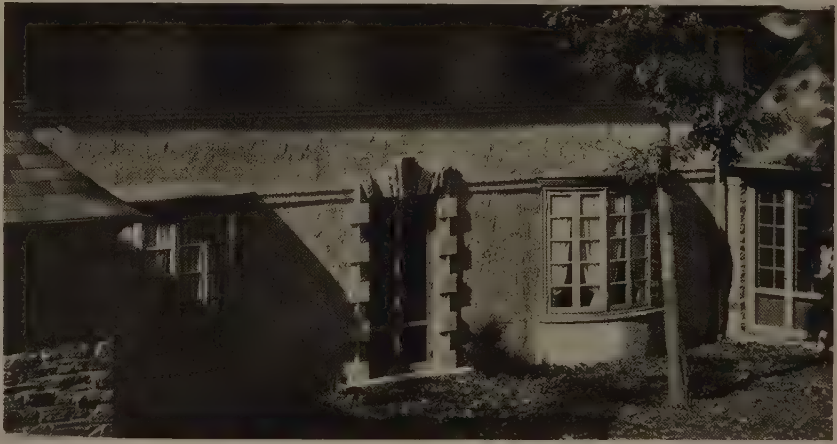
W. B. CHAMBERS



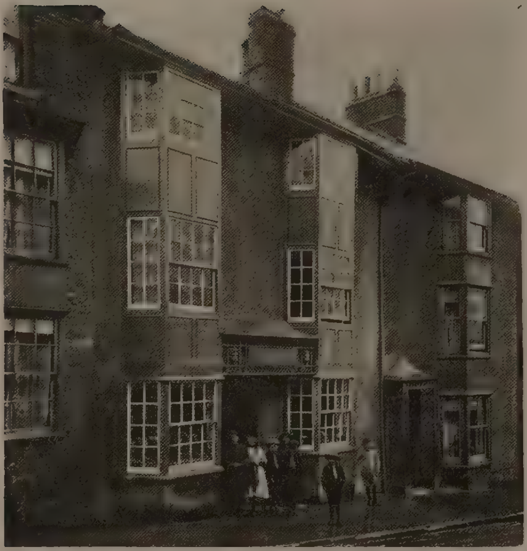
PHILIP M. JULLIEN



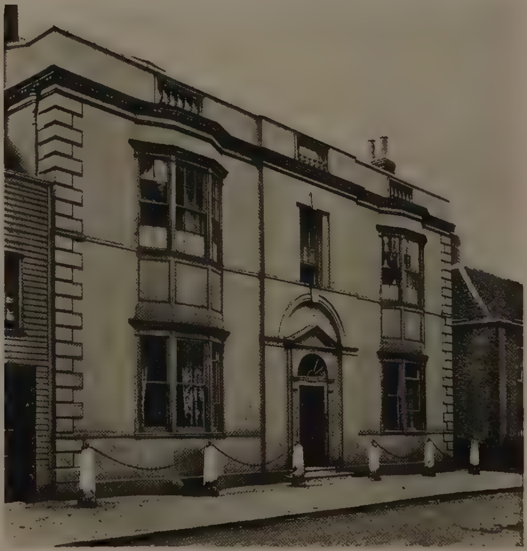
CLIFTON, GLOUCESTERSHIRE, 1825



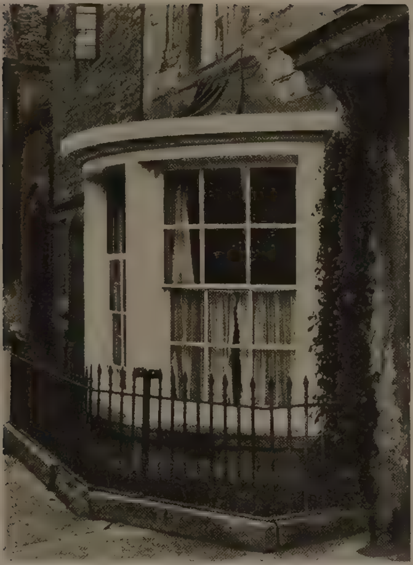
EDWARD PALMER, JR.



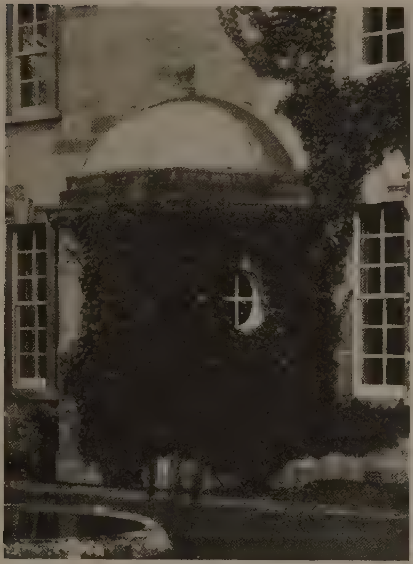
CHIPPING NORTON, OXFORDSHIRE, EIGHTEENTH CENTURY



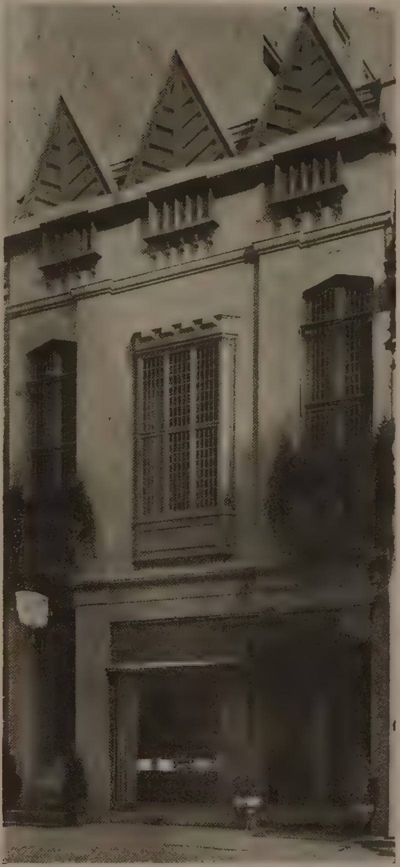
SAFFRON WALDEN, SUFFOLK, EIGHTEENTH CENTURY



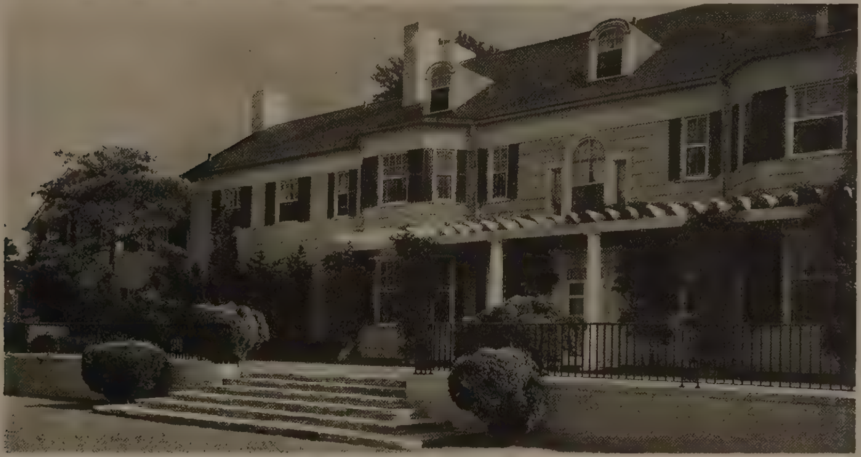
CHIPPING CAMPDEN, GLOUCESTERSHIRE



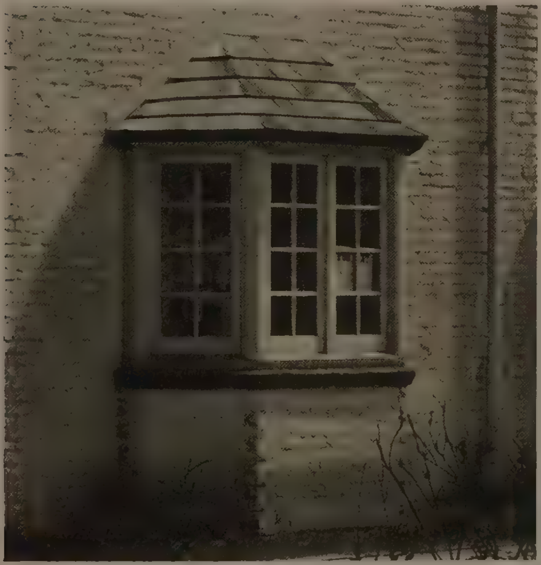
E. GUY DAWBER



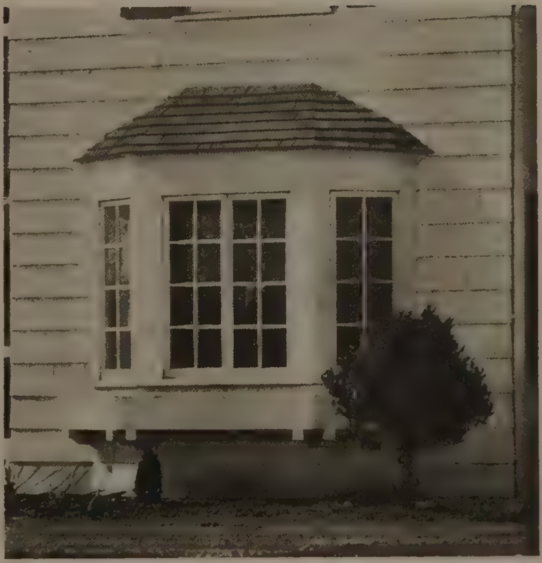
NEW YORK CITY HOUSE AND SHOP



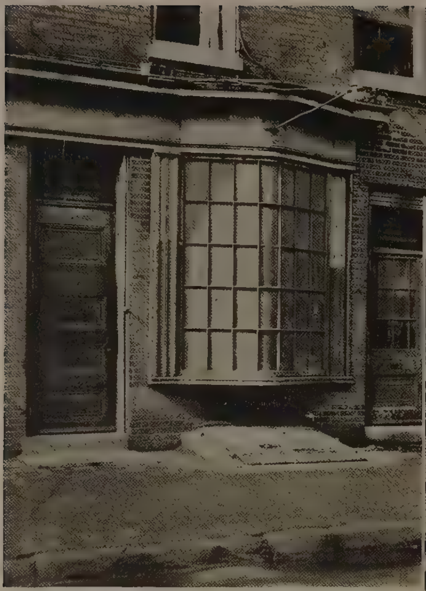
JOHN RUSSELL POPE



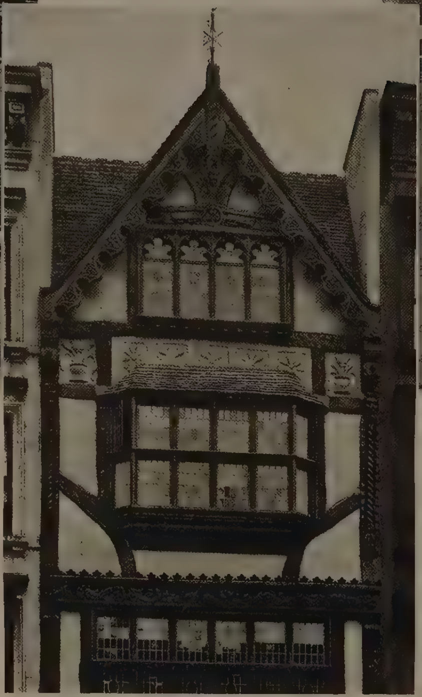
ROBERT MCGOODWIN



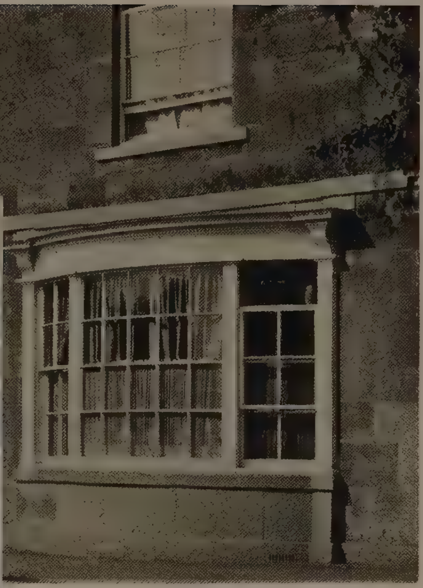
CRUTCHFIELD & GOSNELL



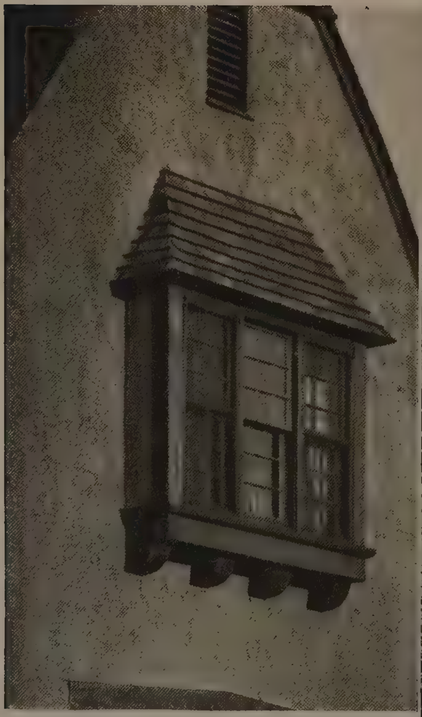
OLD SHOP WINDOW, PHILADELPHIA



DESIGNED BY
ARTHUR TODHUNTER

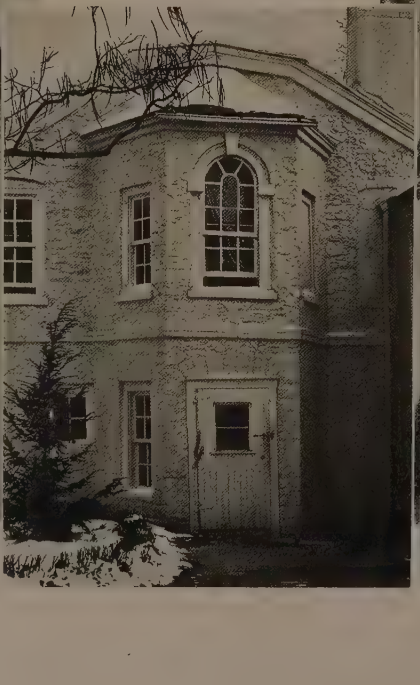


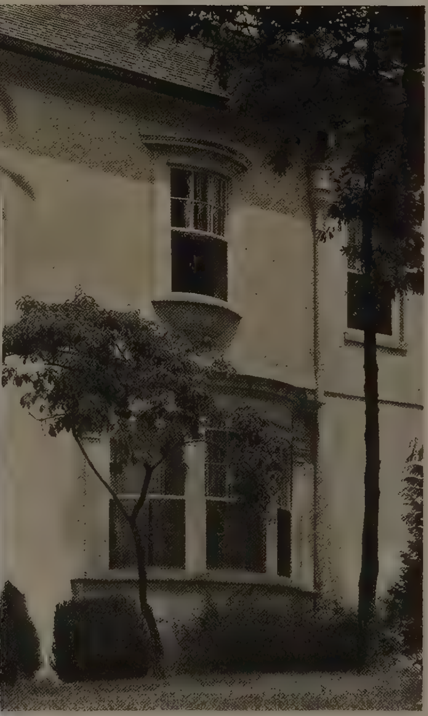
CHIPPING CAMPDEN, GLOUCESTERSHIRE,
EIGHTEENTH CENTURY



POLHEMUS & COFFIN

BELMONT,
PHILADELPHIA, 1744





HENTZ, ADLER & SCHUTZE

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Electricity and the Chicago Architects

By Carl E. Heimbrodt

SHORTLY after the formation of the Electric Association, an all-industry non-profit organization composed of manufacturers, jobbers, dealers, utilities, contractors, etc., in the Chicago area of the electrical industry, it was determined to inaugurate an Architects' Service Bureau.

An Architects' Committee was appointed by the Board of Directors to develop a contact with architects that would be of mutual benefit. This committee is composed of a representative from each group of members. They were empowered to create and develop a service bureau that would be a real service to the architect. To do this meant careful consideration of the architect's problems in electrical matters and the correct method of approach and solution of these problems. In order to do this it was deemed advisable to select a man with architectural background or experience who had membership in architectural societies or organizations. It was their intention and desire to consider problems from the architect's point of view and to translate the industry answer into the architect's language, and present it to the profession in the most acceptable manner. The whole policy of this committee and bureau is complete co-operation and collaboration, with the hope that an opportunity for real service will present itself.

On this basis there was selected to head this bureau a man who had as qualifications a complete course in a recognized school of architecture, a license to practise in the State of Illinois, about fifteen years' experience in the profession, and associate membership in the American Institute of Architects. Membership in the Architects' Club of Chicago was added to his other qualifications for this important work. With this policy adopted, the Architects' Service Bureau was announced to the architects of Chicago.

Following this announcement a meeting was arranged with the officers of the local architects' organizations at which were discussed ways and means for making this bureau of especial value and interest to the architect and, above all, that it should be conducted in a way that would meet with his approval. Many constructive ideas were discussed and among them the following were outstanding:

The establishment of a statistical department, serving as a clearing-house of information of the electrical industry; the establishment of a reference library of the industry; the preparation and distribution of a file for architects, the curtailment of form letters, advertisements, etc., that are thrown into the waste-basket with deadly regularity, and the perfection of an all-round service in a form satisfactory to the architect.

During the past ten years, great progress has been made in placing the art of lighting on a more sound and scientific basis. The ramifications of the art have become so many and so varied that it is now impossible for the builder, architect, contractor, and the public in general to follow the developments and refinements in this field.

The statistical department, or clearing-house for information, has compiled and has on file primarily all such material as will be of interest to the architect, but it is also being expanded to contain such information as the public may demand.

The reference library contains catalogues, bulletins, etc., of all members of the Electric Association, the materials they sell or handle, the type of service they render; in fact, all the information we can get about our members and their particular activities.

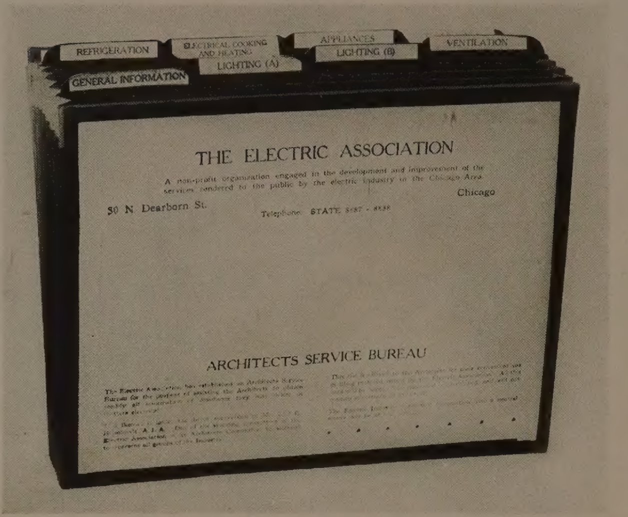
This library has in its files information pertaining to the products, etc., of other firms that are not members but are recognized as of high grade and reputable. In order that this library function to the greatest degree of efficiency it is hoped that persons, firms, corporations, etc., having anything of interest to the public, and to the architect in particular, will send such matter to the Electric Association for filing in this library, and keep us supplied with all new matter as it appears.

The file that is to be offered to the architect is probably the most important service that will be offered. An illustration of this file is shown herewith.

It is constructed of high-grade board with bellows pockets in which will be placed material pertaining to the various subjects or discussions of the industry. It is of such size that it can be placed in the standard filing-cabinet and will fit in the proper place or division according to the filing-system of the American Institute of Architects.

Material and data to be placed in this file are to be in the nature of properties of materials, products, etc., giving particular information about any particular item, something about its manufacture, what it is made of, to what functions or purposes it is particularly adapted. In this material there will be no sales talk, advertising matter, etc., excepting a trade-mark, or a notation at the bottom of the sheet that the above-mentioned products are manufactured by a certain company.

In doing this it is our intention to give the architect the information he wants in the way he wants it and permit him to make his selection and prepare his specification. All matter offered for this file must be submitted to the bureau for examination, revision or correction and come under the requirements above stated. Next, this material will be printed on standard-size sheets of paper, confined to certain specifications, and carry the correct filing-index number of the A. I. A.


REFRIGERATION
ELECTRICAL COOKING AND HEATING
APPLIANCES
VENTILATION
LIGHTING (A)
LIGHTING (B)
GENERAL INFORMATION
THE ELECTRIC ASSOCIATION
A non-profit organization engaged in the development and improvement of the services rendered to the public by the electric industry in the Chicago Area
Chicago
50 N. Dearborn St.
Telephone STATE
ARCHITECTS SERVICE BUREAU

The form of this file or data book was determined after a careful survey. The particular reason for choosing this type over a book or loose-leaf binder was that any office having a complete filing-system would have a person or persons assigned to keeping the office files in order, and any matter in our file would be given the same consideration and care as material in the general file. By proper index-marking of all of our material it will be made difficult to file our sheets incorrectly.

Geographically, our activities are bounded by the limits of the greater Chicago area, but in the spirit of service and co-operation, the Electric Association places itself in the position of servant to the architectural profession in all matters electrical.

My Experiences with Salesmen

"THIS office, mindful of its dependence on the hearty co-operation of the progressive manufacturer of building materials and specialties, *welcomes* your representative—possibly an unusual admission."

The above appeared on a card which I used in my practice in Chicago when I sought information from a manufacturer of a product which I believed met my needs. The reaction was indeed gratifying. Obviously, the absence of any price of admission caused some abuse; however, I found that it could be readily corrected. Salesmen are energetic, but having been one myself in the advertising game I know that their energies can be most easily guided by a few well-directed words of counsel from the one interviewed.

If only the salesman of a specialty or staple building material would realize that his product is not a panacea for all ills! If, too, he would sense as a fact the possibility that the architect may know more about the real requirements of a project than the man pushing the wares! From this premise, then, he could be a real counsel, being willing to eliminate his product from all immediate consideration if found inadequate as a solution of the particular problem.

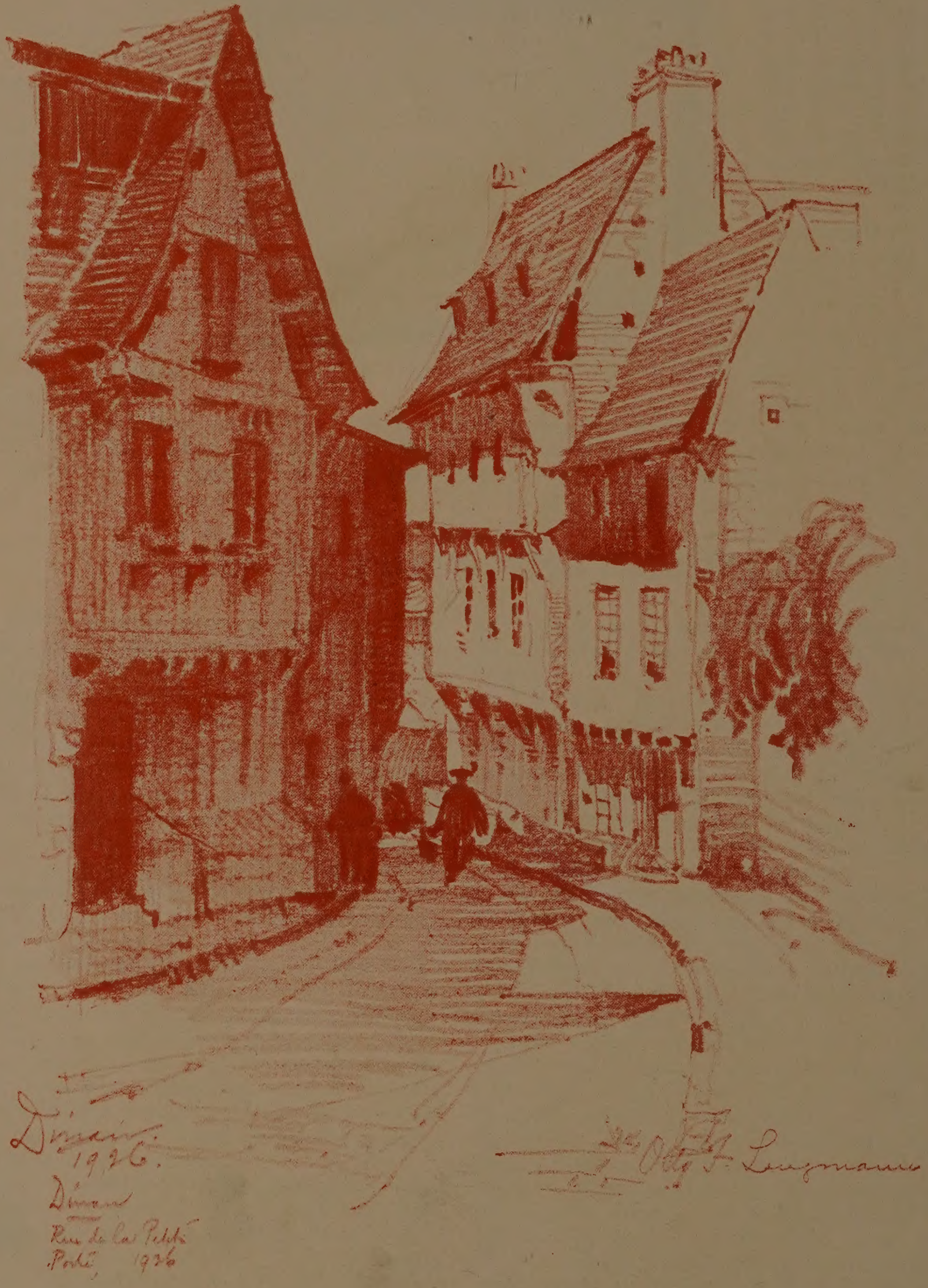
Much has been written by architects relative to their being "pestered" by salesmen. I have looked into some of these complaints and have been obliged to agree with one Bill Shakespeare when he wrote: "For e'en though busy, he seemed busier than he was," possibly referring to architects who were too busy to see salesmen, who, could the salesmen look behind the barricade, would be found "playing busy." I hope I may never get to the point where I cannot learn and be up to date as to the best material or specialty for the function expected of it! Only the personal contact of the intelligent salesman plus the printed page can bring to my door the data I need.

I am more than concerned with the great mass of broadsides, stuffers, circular letters, poorly-printed plates—four of which on the same subject in four one-cent envelopes came to my office just yesterday—and matter and novelties ad infinitum which come to my desk only to be garnered by the charwoman at night, the financial returns from their presence being yielded to the landlord via the baling-machine.

As the Florida member of the National Research Council of the A. I. A., I go out of my way every day or so—and it takes but a minute to do so—to "call" a manufacturer on his blunderbus methods used in the year-round "open season"! And his appreciative reply usually shows a receptive mind.

I love architecture, and the service an architect can render in his community and to his profession by the very nature of his training. May I confess, however, that at times I find myself itching, not for financial reasons, to become a part of some organization and have a hand in helping them reach the architect!—where the length and breadth of the United States and the possible intimate contacts to be formed with the various architectural groups could, along with improved methods of attack, be expected to yield a worthwhile increase in production. Is this merely an idle dream? It is, however, a challenge—and intensified as I meet salesmen, and as I throw away voluminous printed matter.

Clare C. Hosmer, A. I. A.,
Sarasota, Fla.



From the drawing, same size, by Otto F. Langmann, New York

ARCHITECTURE
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